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# ART DIGEST

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Combined with THE ARGUS of San Francisco  
THE NEWS-MAGAZINE OF ART

*A Compendium  
of the Art News  
and Opinion of  
the World*



"STREET PREACHER"

*By George Luks (American, 1867-1933).*

Included in an Exhibition of Luks' Last Works at the Rehn Gallery, New York.

See Article on Page 12.

1st APRIL 1934

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"AUTUMN"

By ELLIOTT DAINGERFIELD, N.A.

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Vol. VIII 1st April, 1934 No. 13

### Tragedy

Perhaps art would have been better off if the Government had never tried to do anything for artists through the Civil Works Administration and its auxiliary, the Public Works of Art Project (P. W. A. P.). The Government's effort has led to so much bitterness and to such a revelation of bad spirit that the art movement in the United States has been definitely and decidedly injured. Through whose fault has this bad result been brought to pass? Answer that who can. Let a poll be taken of art lovers, and of the 20,000 to 50,000 persons in the United States who think they are artists but who, with the exception of a thousand or two, ought to be seeking a livelihood in some other pursuit. Let a questionnaire be sent to all of them, and see how confusion can be worse confounded.

In the above paragraph reference is made to the "thousand or two" out of the 20,000 to 50,000 who can really qualify as artists. Now then, every one of the 20,000 to 50,000 who reads what is here written will classify himself, or herself, as among the "thousand or two." It is inevitable that this should be so. And this is the explanation of all the trouble. Every "artist" in his own estimation is either a master or he is just going to become one. And when the government provided work for 2,500 artists and craftsmen under C. W. A. each of the 20,000 to 50,000 thought he should be included. When he failed to get a job he was "agin the government" with all his voice and all his marching legs. Could it have been otherwise?

When The Art Digest in its 1st January, 1934, number began an editorial with

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and OTHERS.

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the words "Pity Uncle Sam!" it should have added, "and everybody connected with the Public Works of Art Project." It never dreamed, however, that the fight would result in the closing of one of America's most useful art museums, the Whitney Museum of American Art, because of demonstrations, and undoubtedly threats, due to the fact that its director, Mrs. Juliana Force, is chairman of the New York division of P. W. A. It may be that among the demonstrators is a future Leonardo da Vinci, who was kept off the Government's list. Can anybody know? And can anybody pick him out, if he exists?

Here is the text of Mrs. Force's announcement concerning the closing of the museum: "Through circumstances beyond its control the identity of the Whitney Museum of American Art has become confused, in the minds of many, with the federal government organization known as the Public Works of Art Project. As a consequence, much of the criticism levelled against the Public Works of Art Project has been deflected toward the Whitney Museum. This confusion has resulted in occurrences which materially interfere with the activities of the Museum and the public use of it. Lest manifestations of this attitude increase and result in injury to the objects of art in the building, it has been decided, after careful consideration, to close the Museum Tuesday, March 27, six weeks earlier than was originally planned."

What is this Whitney Museum of American Art which has had to close its doors until next Fall because of menaces by "artists" who hate P. W. A. P.?

Well, it started at the Whitney Studio Club, a gallery opened many years ago by Gertrude Vanderbilt Whitney, the possessor of one of America's inherited fortunes. In this gallery unrecognized artists—scores of them—had their first opportunity to show their works to the public. A few of those unrecognized artists obtained recognition—a half dozen or a dozen—and all the rest never have been heard of more. The "artists" were given their chance,—with the inevitable result.

The art world acclaimed what Mrs. Whitney did for art. And praise is sweet, even to one who inherits a fortune. She was assisted in this work by a woman who at that time was her "social secretary," Mrs. Juliana R. Force, a sensitive soul and an art lover. Gradually Mrs. Force became the moving force of Mrs. Whitney's efforts in behalf of American art. Every art critic, and every well informed art lover in New York knows this. And finally, when Mrs. Whitney, pleased with the achievements of the Studio Club, decided to found the Whitney Museum of American Art, she made Mrs. Force its director.

Through the efforts of Edward Bruce, Forbes Watson and others, the Government, for the first time in history, "recognized" art by starting P. W. A. P. Mrs. Force was named regional chairman of the project for New York. This is the order she received from the Government: "We want to make it clear to the artists whom you employ that they are not on relief, and that, while we are employing them because they need the work, they are employed to do work which the government regards as worthy of their hire.

I think we ought all to remember that we are putting ARTISTS to work. The success of the project is going to be judged by the results the artists produce."

Perhaps Mrs. Force in giving out the work remembered the lesson of the Whitney Studio Club,—that many artists are called and that few are chosen; that many get a chance and that few survive. Maybe she did her best. Maybe she was not guilty of the favoritism with which she was charged. Then again, maybe she was. The Art Digest takes no side. It neither condemns Mrs. Force nor the possible future Leonardo da Vinci who, not having been recognized, hates her. It merely points out the impossibility of P. W. A. P. satisfying the 20,000 to 50,000 persons in the United States who think they are artists.

The greatest "bunk" in all the spectacle of art is the tradition that artists are kept down and that recognition is denied them when they are worthy. In every age every artist has had the same chance of recognition that every poet, every playwright, every musical composer has had. No dealer, no art society, no nothing, places an obstacle in the way of the young artist. Every dealer, every society, every anything, is looking with telescopes and microscopes for the young artist who is worth while. If he expresses his age, his nation, himself if he has a self of any significance, he gets "recognition." If he does not express all this in the language of art,—if he expresses the future or a "self" that is not understandable to his own age,—then he is a part of the tragedy of art,—and neither Mrs. Force, Mr. Bruce, Mr. Watson nor The Art Digest

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SUZANNE CIOLKOWSKI  
26 rue Jacob, Paris

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No. 13

## Fine Arts Ministry

For the first time in the history of American art a serious attempt is being made to pave the way to definitely interest the Federal Government in art through an Undersecretaryship of Fine Arts—somewhat after the manner of France's Ministry of Fine Arts. This move was made at a dinner attended by 500 persons influential in art and museum circles held at the Hotel Roosevelt, New York, when the Fine Arts Foundation was inaugurated.

The foundation, a national body made up of representatives of art organizations throughout the country, is empowered to appoint a committee to confer with President Roosevelt regarding the establishment and maintenance of the proposed fine arts office. With Mrs. Ruth Pratt at its head, the foundation proposes "to create and to stimulate greater and broader appreciation and knowledge of art and the work of American artists and craftsmen at home and abroad, giving due recognition to excellence in art anywhere and at any time."

Although the foundation was organized in New York, it is truly national in scope, including representation from such cities as Chicago, Philadelphia, Pittsburgh, Los Angeles, St. Louis, Kansas City, Boston, Washington, Harrisburg, and Charlotte. The need for such an organization was emphasized at the dinner in speeches by Fiorello La Guardia, Mayor of New York City; John Erskine, writer and lecturer; Harvey Wiley Corbett, architect; George Gordon Battle, member of the Board of Directors of the Metropolitan Museum; and Royal B. Farnum, director of the Rhode Island School of Design.

Mayor La Guardia painted an enlivening picture of the status of American art: "The fact has been mentioned that the Federal Government has invested very greatly and has explored in the field of agriculture and pig eugenics, but has neglected art. Well, that is very easy. There are not enough of you to get the politicians interested. But I take it that you are on the right track now by the organization of this union. So, if you grow and prosper and make enough noise, the time may not be distant when we may have a Department of Fine Arts in Washington.

"There is great need for the recognition of American art. I tried to get it, but I didn't get very far. Shortly before the war I tried to insert a modest amendment into all appropriations for works of art that they should be the work of American artists, but I was defeated about three or four out of five times. When the country was young it was necessary to import our works of art and artists, but today you see in the speakers' lobby portraits of speakers of very recent years, mostly the work of foreign artists. So you have cause to complain.

"I have found in my experience in public office that it requires little more effort and no additional expense to have something beautiful instead of having something ugly and unattractive. During the last four or five years in this country finances were timid, in-

[Continued on page 21]

## Memorial Show for Davis of New England



"Blithe June," by Charles H. Davis.

Charles H. Davis, who died last August at Mystic, Conn., in his seventy-seventh year, is being given a memorial exhibition at the Macbeth Galleries in New York through April 16. Distinctively American, Davis is remembered for his rolling green hills, jagged fence rows and blue cloud-banked skies. For 40 years he lived and painted in a quiet little town, finding inspiration in the same New England countryside he had known as a boy.

Davis was born in Amesbury, Massachusetts. After leaving school at fifteen he worked for five years in a carriage factory. A crude landscape displayed in a shop window aroused in him a desire to paint; so after two years' study at the School of the Museum of Fine Arts in Boston, he went to Paris to complete his art training. There he realized enough money from the sale of pictures sent home to remain abroad for ten years.

Describing Davis as "a lean, sinewy man with the face of a dreamer and an alert, very keen, dark eye," Louis Bliss Gillet in the March issue of *The American Magazine of Art* commented on his landscapes. "He mastered the relationship between the tree and the soil

whence it grew, and between the larger elements of landscape and the underlying, all-sustaining earth. . . . Animals, figures, and buildings never assume an important place in his landscapes, and were used only as a means to an end, but the subject he prefers is never far from the habitation of men. However forlorn and remote the scene, you feel that things have happened there, that not far off, though no building be in sight, once stood the fireside hearth with all its homely association. Men have long walked and worked and loved these orchards, meadows, and uplands."

Davis, in Gillet's opinion, was a mystic at heart and his pictures reveal that "intangible thing—the temper of the weather, the turn or mood of the season, the peculiar character of a country. It is the spirit or mystery lying behind each scene or mood of nature that he was constantly making the study of his thought. . . . In this way Charles H. Davis came to be the inspired revealer of hidden realities, not only in New England field, hill and sky, but also in the great nature common to all."

## Minneapolis Acquires Mille-Fleur of the Golden Age of Tapestry



*Mille-Fleur Tapestry. Acquired by Mrs. Charles J. Martin for Minneapolis.*

The addition of a Flemish Gothic mille-fleur to the Charles J. Martin memorial collection of tapestries in the Minneapolis Institute of Arts by Mrs. Charles J. Martin marks the culmination of a plan that had its inception many years ago. This tapestry, the realization of a collector's fondest dream, rounds out perfectly the brilliant group Mrs. Martin has been assembling in perpetuation of the memory of her husband. Behind it lie years of patient and determined searching. Finally it was provided through the aid of French & Company, of New York.

When Mrs. Martin first broached her intention of presenting such a collection to Minneapolis, she hoped to secure above all others a perfect example of the mille-fleur, but this opportunity was denied for the nineteen long

years that elapsed between the expression and the realization of the wish, states the Institute's *Bulletin*. In the meantime Mrs. Martin assembled the four Gothic and Renaissance tapestries that has been among the Institute's most treasured possessions—"Hunting Party with Falcons," a fifteenth century Flemish tapestry thought to have been part of the famous Hardwicke hunting set; "The Life of Esther," a fifteenth century Flemish tapestry formerly in the Hoentschel and J. Pierpont Morgan collections; and "Joseph, Ruler over Egypt," woven in Brussels about 1570 and formerly in the Prince Rospigliosi collection; "Meeting of Dante and Virgil," woven in the Arazzeria Medici about 1550. This tapestry group is known throughout America and Europe as one of the first importance.

Perhaps no field of collecting offers greater difficulties than that of tapestries. Examples of the best periods in good condition are almost impossible to find and one must wait, often for years, to obtain a great collector's piece. For the most part, fine tapestries are treasured as national possessions in European collections to which they have passed during the years, according to the *Bulletin*. It is only upon the dispersal of such private collections that the opportunity arises of acquiring a really magnificent piece. Such a dispersal of an American private collection enabled Mrs. Martin through French & Co. to obtain her long cherished mille-fleur.

"It is doubtful if any museum," says the *Bulletin*, "in this country at least, possesses a mille-fleur finer than this one. Of the enormous number of these sparkingly lovely tapestries woven in the late fifteenth and early sixteenth centuries, but thirty or thirty-five of first rank remain. To this group belongs without question the mille-fleur presented by Mrs. Martin. It would not be possible to emphasize too highly Mrs. Martin's contribution to the artistic treasures of Minneapolis in assembling and presenting to the museum this superb collection of Gothic and Renaissance tapestries.

Had it not been for her loyal interest and generosity the most sumptuous art of kings would have no great place in the Art Institute."

There was a time when these gorgeous hangings, so rare today, were scattered over Europe as lavishly as flowers are strewn upon the mille-fleur that now belongs to Minneapolis. They were hung in cathedrals upon the coronation of kings and emperors; they were flung from the balconies of even bourgeois residents on the fête days of the middle ages; they served as gifts from one great noble to another and as bribes to popes not over-scrupulous; they covered the walls of feudal castles, and accompanied their lords to war. In them is reflected the life of those chivalrous and colorful days.

During the latter half of the fifteenth and the first quarter of the sixteenth centuries, mille-fleur tapestries were produced in large numbers. The mille-fleur decoration was such a perfect expression of the medieval spirit and so well adapted to the weaving technique that it had manifold purposes. Perhaps the Gothic weaver focussed his attention upon the mille-fleur because in so doing he could preserve throughout the long winters the beauty of his too short-lived garden, just as the Persians wove replicas of their gardens into rugs so that they could enjoy them no matter what the weather.

To the Gothic artist nature was a revelation. Released finally from the bonds of Christian iconography that had held him for so long enthralled, he turned to the portrayal of natural forms with a naive pleasure. Flowers and foliage appeared in the carvings of many great cathedrals of the middle ages, but it was in tapestries that they first revealed that exultation felt by the Gothic artist in re-discovering nature.

When flowers were first introduced into these tapestries they were carefully and stiffly drawn. But, as designers became more practiced, flowers and plants took on more realism, until, as in the Minneapolis mille-fleur, the blossoms leave little to be desired in the way of naturalism. In this large tapestry, twelve by thirteen feet, the blue ground is strewn with exquisitely drawn flowers that recall mosaics of Persian gardens. Pinks, columbines, violets, lilies, daisies and Canterbury bells appear in studied confusion. Admirably preserved, the colors still retain their freshness.

Through this Elysian field various diminutive animals pursue their separate ways, roam-



*The Unicorn, Symbol of Chastity.*



*The Lamb, Emblem of Sacrifice.*

ing the garden with delightful inconsequence. Their appearance may be taken as a relic of Christian symbolism, for in the middle ages, as in earlier times, animals were endowed with special traits. The unicorn, one of the oldest of symbolic animals, was interpreted as Jesus Christ. Its horn was supposed to be an antidote to all poisons. It was also an emblem of chastity, able to evade all pursuers except those of perfect purity.

Above and to the left of the unicorn in the Martin tapestry is the stag—emblem of solitude and purity of life. Flanking the unicorn is a panther, which in medieval symbolism, had the unique quality of attracting all other animals by the sweetness of its breath. It loved all animals but the dragon, symbol of evil, and could cure any disease by its breath. The lamb, kneeling in a clump of star-shaped flowers, has been an emblem of the Saviour from the earliest period of Christian art, and means sacrifice without blemish.

The mille-fleur of this type is probably a direct descendant of the early hunting tapestries, and its beginnings can be seen in the Falconers tapestry, reproduced also in this issue. At first the ground was timidly sown with flowers and plant forms which were incidental to the figures of the hunters. Gradually they crept up over the field, pushing the hunting party into the far background. Finally only a strip of landscape was left. When the process had been carried to its logical conclusion the floral ground alone remained. But sometimes, the designers again introduced into the flower-strewn field figures of men and animals.

With the middle of the sixteenth century a change came over tapestry weaving. When Raphael sent his cartoons for the Acts of the Apostles to Brussels to be woven, notes the *Bulletin*, the character of tapestries, which had been gradually changing from purely textile decoration to paintings in thread, became finally fixed. The requirements of the weaver were almost entirely ignored and tapestry weaving, hitherto a self-contained art, was closely allied to painting. The Italian influence that invaded Flanders after the weaving of the Raphael cartoons is evident in the Joseph tapestry in the Minneapolis collection.

The weaving of mille-fleur tapestries was not, as has been frequently supposed, a specialty of Touraine, points out the Institute. They were produced in large numbers in the studios of Flanders, many of the finest emanating from Tournai. This city, at the height of its wealth and creative power during the last years of the fifteenth and the first decade of the sixteenth centuries, was an important stronghold of the Dukes of Burgundy. It was these rulers who first determined the character of the weavings, for they were the supreme patrons of the looms, but it was fate and the shifting weight of political strength that lent to the weavings of Tournai a cosmopolitan flavor encountered to so marked a degree in no other Gothic tapestries.

In addition to the foreign influences flowing constantly through Tournai must be reckoned that of the neighboring city of Arras, perhaps the most important of early weaving centers—both England and Italy gave to tapestries the generic name "arras."

When Arras was invaded by the English in 1435, Tournai benefited from the destruction of that city's chief industry and became in turn the center of tapestry weaving. It was here that at least two, and possibly all three of the Gothic tapestries in the Martin Collection were loomed. The mille-fleur was woven just three years before Tournai was captured by the English, and twilight fell.

## Minneapolis Tapestry Is of "Golden Age"



"Hunting Party with Falcons." This XVth century Flemish tapestry was the first of the distinguished group given to the Minneapolis Institute of Arts in memory of Charles Jairus Martin by Mrs. Charles J. Martin. Woven about 1445 at Tournai during the domination of the Dukes of Burgundy, it is a beautiful and characteristic example of the golden age of tapestry weaving. It complies superbly with the requisites demanded of tapestry—that it form a suitable, flat decoration for a wall and that it lend warmth and splendor to a room. By the middle of the XVth century these qualities had begun to disappear—changing gradually from purely textile decoration to paintings in thread.

### Art, Science

FJ Trubee Davison, president of the American Museum of Natural History, has made the statement that in this institution "art and science go hand in hand" and that it is doing its part to dispel the idea that museums should be hermetically sealed from air and ideas. The third annual exhibition by members of the staff, comprising more than 300 examples of painting, statuary and craftwork, indicates the high artistic ability of the artists who make the groups which attract visitors to the museum. The exhibit, which continues until April 8, shows why this institution can no longer be styled a morgue of stuffed animals.

"We have between 40 and 50 men in our department of preparation," says James L. Clark, chairman of the exhibition committee. "Each of them so far as possible is chosen for his artistic as well as mechanical ability. Our men must know composition, color and form to produce the highly artistic exhibit which we show in our new halls. Indeed, artistic training makes for scientific accuracy. The old-time taxidermist who merely stuffed a skin had little conception of the way the animal held itself in nature, or of its beautiful natural habitat.

Among the more dramatic features of the display are: a group of bird subjects in their native habitat by Francis L. Jacques, some striking posters of animals by Roland Rolando,

undersea paintings by Chris E. Olsen, drawings of prehistoric animals by Margaret Flinsch and Margaret Colbert, a group of Nandi spearmen by the late Carl Akeley and the large painting, "In a Bad Fix," by William R. Leigh.

A numerous group of more conventional landscapes, still lifes, and portraits is also included, revealing the versatility of these artists. Of significance among these are Robert W. Kane's river views and country scenes, the pictures scenes of D. C. Crothers, John and Louise Germann and Howard Moore; New England landscapes by Dudley M. Blakely; character studies by Anne K. Berger and Mr. Kane; landscapes and seascapes by Margaret M. Colbert; panels in low relief of African animals by John W. Hope; and animal bronzes by James L. Clark, who was the first person to whom the late Carl Akeley entrusted the secrets of his new method of animal "set-ups" which has revolutionized the habitat groups.

Other artists represented are: George H. Childs, Olive Earle, Bruce C. Brunner, C. Rungius Fulda, Lynn B. Hunt, Alma W. Froderstrom, T. W. Voter, Hazel de Berard, Arthur Ohlman, Roger P. Bullard, Karl Koehn, Milton Leiber, Anna K. Berger, Mildred Clemens, Howard Moore, George Frederick Mason, Joseph M. Gerry, A. A. Jansson, T. R. Olenchak, Kathryn Gordon, Christopher Marguglio, Robert H. Rockwell, Robert Snedigar, Ludovico G. Ferraglio and Gardell Danø Christiansen.

## "Chinese Painting Through the Ages" Presented in Exhibition



"Brown and White Cat," Sung Dynasty.

Lent by Governor Theodore F. Green to the exhibition, "Chinese Painting Through the Ages."

"Chinese Painting Through the Ages," comprising an exhibition of 34 examples of Chinese brushwork from the Sung Dynasty (960-1280 A. D.) to the present day, furnished the main attraction at the Baltimore Museum in March. Assembled by C. Edward Wells, connoisseur and dealer of New York, and catalogued by Benjamin March of the University of Michigan, the collection is being circulated among American museums by the College Art Association. From Baltimore it went to the Worcester Art Museum for exhibition from April 1 to 22.

In most cases the paintings are executed in ink and color on finely woven silk, and reveal that intense observation of nature that is the Chinese artist's chief characteristic. Dr. March in his introduction to the catalogue says: "There have been varying styles in the history of Chinese painting . . . but never has there been a time when good brushwork and appropriate design were not held to be of fundamental value."

Dr. Chao Ming Chen, Chinese scholar in whose collection was contained "Brown and White Cat," reproduced herewith, (afterwards acquired by Governor Theodore F. Green), gives a most valuable and readable discourse on Chinese art apropos of the Baltimore and Worcester showings. Following a brief resume of the earliest periods of Chinese art, Dr. Chen makes these interesting statements: "Because paper and brush were not invented until the Tsin and Han dynasties, all records that preceded the Chow dynasty (1122-255 B. C.) were carved upon bamboo, stone, P'u grass. However, it was during the Tsin and Han dynasties that both paper and brush were invented. General Meng T'ien is ac-

credited with the introduction of the brush, which he made of deer hair surrounded by sheep hair with a dry wooden handle. The inventor of Chinese paper is said to be Tsai Lun. The material from which he made it was the bark of trees, root of hemp, rags, and fragments of discarded fish nets. From this time dates the use of paper as the material and the brush as the instrument that the painters of China employed . . .

"Chinese painting reached its peak in the T'ang dynasty (617-906 A. D.). This was the period commonly known as the Golden Age of Chinese Art for not only was this the time during which the finest painting was done, but also the greatest poetry was written, the Chinese theatre was established. Such names as Yen Li-pen (d. 673), Li Ssuhsun (651-716?), Wang Wei (698-759), Wu Tao-tzu (d. 760?), and Han Kan (d. 780?) are comparable with the European Appelles, Raphael and Dürer.

"Another peak in the development of Chinese painting occurred during the Sung dynasty. We owe our gratitude to one of the

Sung emperors, Hui Tsung. He himself was a painter of note and a lover of Chinese antiques. Appreciating the rarity of the Chinese antiques of that time, he enlarged the scope of an art academy and summoned all the eminent artists to view his collection of the works of their predecessors. Each of the artists was requested to submit his own work for the approval of their leader, Emperor Hui Tsung. The result was that the most famous painters whose names are familiar to Western collectors appeared.

"The Chinese painter, being a scholar, would oftentimes spend months concentrating and studying a subject before attempting to paint. Then, when he felt that he had a perfect mental picture of his subject, he would paint the entire picture from memory.

"Teng Chun, great artist and critic of the Sung dynasty, said, 'The man who can interpret his thoughts into words and not into pictures is rare.' The famous Yuan scholar, Yang Wei Chen, said, 'Those statesmen and scholars who are good painters are also good calligraphers. Although a painter may be taught a certain method it is his genius that produces the masterpiece. When judging the merit of a painter it is not difficult to judge the artist's character, which he reveals in his work. Be he prince, noble, statesman, hermit, Taoist, Buddhist, female, male, it matters not. If his natural gift is superb he can produce a great work.

"The two kinds of painting are the spiritual and the physical. The first is built upon rhythm, poetry, and has a vital air. The Chinese feel that if the painting is that of a cat it should be so lifelike that it should frighten away all the rats; if it is that of a Kuan Yin and it is taken to sea it should quiet the turbulent waters; even so the portrait of a god should be so realistic that you should expect an answer when you seek his advice. This sort of painting the Chinese deem far more valuable than the physical because it reaches a great depth and discloses the secret nature of the subject.'

"Mei Yuan Chang, the great artist of the Sung dynasty, put the lovers of art into two categories. In the one he placed those who loved the art genuinely and intelligently, in the other, those who were desirous of acquiring immense collections and being known as art collectors of importance. These quite often are indiscriminant in their selection. This type of art lover is called Tin Hsin, gullible, a real art lover possesses a great instinct and is well versed on the subject and it is not seldom that he himself, can paint. At any rate, he can concentrate his attention upon one painting for hours or days if this interests him sufficiently. Mei Yuan Chang further asserted, 'Do not look at a painting under a lamp; do not look at a painting while you are drunk; for these will not help you to judge the painting.'

### The Needlework of Today

The Arthur S. Vernay Galleries, New York, are arranging an exhibition of "Needlework of Today" to be held from April 23 to 28. This is the first amateur exhibition of its kind ever to be held in New York and some very fine examples of modern hand needlework will be shown.

Among the articles in the display will be bell pulls, benches, bedroom slippers, chairs, chair seats, cushions, door stops, fire screens, hand bags, maps, rugs, work bags and wall

pieces. There is an entry fee of \$1.00 for each piece submitted.

### The Brooklyn Miniaturists

The 16th annual exhibition of the Brooklyn Society of Miniature Painters will be held at the Brooklyn Museum from April 6 to May 5. The society's medal of honor will be awarded by a jury composed of Rosina Cox Boardman, Elizabeth S. Graham, Grace H. Murray and Mable R. Welch.



## "Prairie Plastique"

The Prairie Water Color Society, formed last Spring by Birger Sandzen of Kansas, recently made a public debut with its first exhibition, held in the Department of Architecture galleries of Kansas State College, Manhattan, Kansas. The second showing will take place at Bethany College at the time of the Spring Festival there.

At present the new society is in a rather plastic state, without a definite membership or exhibition policy. Its membership is mainly in the "prairie" region, especially in Kansas, but extends as far west as Utah and as far east as New York. The initial exhibition, considered highly successful, drew many visitors and was the subject of a lecture before the American Association of University Woman Art Groups by John F. Helm, Jr., associate professor of painting and drawing at Kansas State.

Of the Kansans, whose work formed the basis of the exhibition, perhaps the best known were Sandzen, Karl Mattern, Albert Block, John F. Helm, Jr., and two younger men—William Dickerson of Wichita and Robert I. Lockard, formerly an instructor at Kansas State but now connected with the William Rockhill Nelson Gallery. Margaret Sandzen, daughter of Birger Sandzen, is also represented.

Among the Coloradans included were Muriel Sibell, acting head of the art department at the University of Colorado and well known for her work in making a pictorial record of disappearing gold mining towns; Pansy Dawes of Colorado Springs; and Albert Bryon Olson and Vance Kirkland of Denver. Other non-Kansans were Lee Greene Richards of Salt Lake City, John S. Ankeney of the Dallas Public Art Gallery, and Albert Krehbiel of the Art Institute of Chicago and the Armour Institute. The work of these artists ranged from the purely realistic through more impressionistic handling to a few expressionistic paintings.

## Politics Sponsors Art

The Fusion Party is not the only one to sponsor art in New York City. The Knickerbocker Democrats of the Tenth Assembly District held their first monthly art show in their new clubhouse the latter part of March.

Two young artists were introduced to America for the first time, Koloman Sokol, a Czechoslovak artist who exhibited some very unusual woodcuts, and Lydia Kratina, an American of Czechoslovak descent who has been studying etching in Prague.

Most of the other artists are residents of the club's district, which encompasses Greenwich Village. This is the first time that any political club has sponsored a program of art shows.

## Boston Will See "Mother"

The portrait of Whistler's "Mother," on tour of the United States through the generosity of the French Government, will be exhibited at the Boston Museum from April 26 to May 9. At this time the museum will also put on an exhibition of prints by Whistler. The original plan was for Boston to have the painting for a month but this was altered to meet the request of the American Federation of Art to exhibit it with other Whistler works in Washington at the annual meetings of the Federation and the American Association of Museums.

## Mantegna, Unspoiled by Restorers' Hands



"Madonna and Child," Painted by Mantegna about 1454.

An original Mantegna "unspoiled by the hands of restorers" has just been acquired by the Boston Museum of Fine Arts. According to the museum's announcement no example of Mantegna's easel pictures of so early a date and in such perfect condition is known in a public gallery in this country.

This painting of a "Madonna and Child" dates from about 1454, when Mantegna was about 23 years old. Except for two minor patches on the headdress of the Madonna the picture is intact and without repaint. The fine crackle which overspreads the entire surface of the picture and slightly darkens its tone is said to be further proof of the untouched condition of the work. Local scholars by examination of the panel under both the x-ray and violet ray have affirmed the conclusions of European experts in regard to its perfect state.

This version appears to be remote from other portrayals of the Madonna and Child by Mantegna. The figures seem to be more symbolical and show the artist's nearness still to the Byzantine tradition. An example by this artist is of great importance, says the museum, in that it demonstrates "the mastery of style and depth of perception which opened the Gonzaga doors to him . . . together with a pure religious devotion that was soon translated into more human terms as his experience changed."

In establishing the date of this painting, Professor Giuseppe Fiocco of the Fine Arts department of the University of Padua places it as a work of one of the momentous periods in Mantegna's life. He says: "We can date the Madonna and Child by the recent precise documentation of the Ovetari Chapel (in Padua). The picture on wood was painted after the fresco paintings in the apse and the first two stories of St. James, once given to Pizzola. It was painted at the same time as the second stories illustrating the 'Preaching' and the 'Judgment' of the Saint.

"At this point," continues Professor Fiocco, "the manner of the young master gets typical and marvelous under the influence of Donatello. Not less clear is the influence of the father-in-law, Jacopo Bellini, from whom he derived the affectionate gesture, the traditional Byzantine court vestments of the Child looking like a little Emperor, and finally, the rose color of his vestments. The painting is therefore around 1454."

## Unusual

A London art dealer put a picture in his window with this placard: "This is not a genuine Corot, but it is very cheap for 52 shillings." The newspapers gave much space to the incident, finding it a true parallel to the story of the man biting the dog.

## Memorial Reveals Art of George Inness, Jr.



"Sheep on the Hillside," by George Inness, Jr.

A memorial exhibition of the landscapes of George Inness, Jr., son of the famous American landscape painter is being held at the Schwartz Galleries until April 7. Although his merit has always been overshadowed by the fame of his father, the younger Inness was a painter of worth and a pioneer in the conquest of green. He died in 1926, aged 73.

A nature lover with a poetic sense of vision and great artistic integrity, Inness, Jr., was born in an atmosphere of art and lived in a circle of his father's admiring friends, some of whom were painters of established fame. He started his studies with his father in Rome, and later lived in Boston and New York, where he occupied a studio with his father. The elder Inness, regarded by many as being the greatest American landscape painter, was in his mature years a follower of the Barbizon tradition and loved the atmospheric conditions that interested Corot and Rousseau.

He instilled in his son his own wonder and

awareness of cloud forms, mist and serene gray stretches of meadows and lonely hills. Although Inness, Jr., was fortunate to have studied and lived with his father through various styles and different developments, he was unfortunate in having his own light dimmed by his father's success. Yet it can be said of him that he safely and surely picked up the threads where his father dropped them, and continued the tradition of a well established school of American landscape painting.

In speaking of these attributes which were handed down from father to son, Royal Cortissoz of the New York *Herald Tribune* said: "They were gifts of a man who had a refined vision of the natural world, a delicate instinct for landscape sentiment, and, with these resources in observation, a born artist's faculty for putting a picture together. He was subjective without being exactly romantic. He felt the tender beauty in landscape and interpreted it with a kind of quiet emotion."

### Allied Artists Annual

The Allied Artists of America will hold their 21st annual exhibition at the Brooklyn Museum from April 6 to May 6, according to a statement of George Elmer Browne, president of the society. Only oil paintings and sculpture will be shown this year. Because of the limited exhibition space the usual showing

of small paintings, sketches and work in black and white will be omitted.

Two medals of honor will be awarded, one for painting and one for sculpture. In addition the Mrs. Louis Betts prize of \$100 will be given for the "most meritorious painting in the exhibition" and the Lindsey Morris Memorial prize of \$200 for the "most meritorious exhibit of sculpture in bas-relief."

## R

After a lapse of a year the New York Physicians Art Club is again holding its annual exhibition at the Academy of Medicine, until April 7. The club, which was organized about eight years ago, is composed of many prominent physicians and surgeons both of New York and other large cities throughout the country. Their leisure hour handiwork, which is on view, includes oils, water colors, pastels, lithographs, etchings, sculpture, jewelry, book bindings and ship models. It reveals what the physicians prescribe for themselves when afflicted with ennui.

Among the members whose plastic and graphic expressions are being shown are the late Dr. Arped Gerster, noted surgeon, Dr. Leroy M. Yale, Dr. Howard Lilienthal, Dr. Hermann Fischer, Dr. Charles Yager, Dr. Isidore Friesner, Dr. Henry Bancel, Dr. Harris Mosher of Boston, Dr. Max Thorek of Chicago, Dr. W. Beran Wolfe, well known psychiatrist, and Dr. Percy Fridenberg.

Dr. Fridenberg, who is the president of the club, is showing several works in what he believes to be a new medium—pastel print. He has been experimenting for a number of years in monotypes and pastels. In trying to overcome the chalky quality and dry character of pastel and get a shiny or reflecting surface for flower studies and portraits he produced what he calls a pastel print, different from a monotype in that he can get two or three impressions from the original work. The doctor's method is to make a heavily applied pastel on a hard ground, preferably cardboard, and then obtain a print by transferring it to a dampened Japan or Holland paper under a roller press. The disadvantage of the pastel is overcome because the dampened paper used actually allows the chalky granules of the medium to sink into it and when it is dried the pigment is under the surface and a sheen is obtained. The coloring is much fainter than the original and gives the all-over effect of a very old Japanese print.

There are many other outstanding exhibits and it is interesting to note that the doctors have gone out of their own profession for subjects and their prescriptions seem right.

### Circulating Gallery Succeeds

Since the founding of the Circulating Gallery at the Dayton Art Institute 101 paintings have been placed permanently in the homes of Dayton art lovers.

Because no commission of any kind is charged in case of a sale, the artists are willing to loan their works for some length of time and thus the Circulating Gallery is enabled to put on view a cross section of contemporary American art. The latest addition to the gallery's collection is a landscape by Daniel Garber.

## GEORGE LUKS

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## A Bagdad Tapestry

Among the rare Persian silks and tapestries which the Cooper Union Museum for the Arts of Decoration, New York, is exhibiting is a square of tapestry woven in Bagdad in the eleventh century and treasured as the only piece of its kind in the entire world. It was the gift of J. Pierpont Morgan.

This example, which is representative of this Asian art at its height, is woven on a gold ground and pictures two mourning women drinking, according to the custom of their country, at a tomb. Their costumes are richly colored in red and green, interwoven with gold, and the goblets from which they drink are carefully shaped. Green, gold, red, and dark blue intermingle in the border design.

Dr. Phyllis Ackerman, well known authority on tapestry and author of "Tapestry: A Mirror of Civilization," who has just completed a study of the Cooper Union collection considers this product of the Bagdad looms "one of the very few examples of the richest quality tapestries of the early middle ages which contributes in a great measure to an appreciation of the elegance of the life of its century."

Other Persian textiles being shown, part of the Badia collection of Barcelona, the Vivés collection of Madrid and the Stanislas Baron collection of Paris have been presented to the Cooper Union Museum by J. Pierpont Morgan. Among them is one which Dr. Ackerman terms "the only real Sasanian piece in America." It has a complex lattice design in light green on a dark blue-green background. A cock in a circle, worked in gold silk thread, is repeated alternately with a tree motif in the lattice work.

The Cooper Union collection in Dr. Ackerman's opinion is the only one "in the United States which covers the field of Persian textile art in a nearly adequate way."

## La Farge's Daughter-in-Law

Mabel Hooper La Farge, daughter of the late Edward Hooper and wife of Bancel La Farge, son of John La Farge is a distinguished painter in her own right, as is evidenced by the exhibition of her flower studies in water color that is being held at the new gallery of Mrs. Cornelius J. Sullivan, New York, from April 4 to 18.

John La Farge was a life-long friend of Mrs. La Farge's father, and he was instrumental in shaping her career as an artist. In accordance with his theory that a style and color sense would evolve through observation and study of the original works of great artists, Mabel Hooper went to Europe to study the great masters. Following her marriage to Bancel La Farge, they worked abroad for fourteen years.

Mrs. La Farge's last exhibition in New York was at the Wildenstein Galleries in 1931.

## A Memorial Exhibition for Daingerfield



"Sunset—Mists and Shadows," by Elliott Daingerfield (1859-1932).

Elliott Daingerfield for nine years in his younger days had a studio in New York adjoining that of George Inness. He was the famous landscapist's pupil and friend, and was with him almost daily, discussing not only his technique and methods of painting but also his philosophy of life. After Inness' death in 1894, Daingerfield became his biographer, and after that he filled the role of expert on the authenticity of Inness' paintings.

No longer in the direct rays of the Inness influence, Daingerfield created a style strictly his own. It was romantic, colorful, full of fantasy. His paintings were definitely decorative, and he became one of the "best sellers" of American art, maintaining his popularity among collectors until his death on Oct. 22,

1932, at the age of 73. Now a memorial collection has been organized at the Fifth Avenue Branch of the Grand Central Art Galleries, in the Old Union Club Building, New York, from April 3 to 21. Many art lovers have loaned typical examples. Among the paintings which have not been seen for years are "Genius of the Canyon," "The City That Never Was," "The Heart of the Rose," "Moonlight Madonna," "The Golden Hour of Day" and "Whisper of Life." There are also about a dozen important paintings left by Daingerfield to his wife.

Of great interest, too, is a collection of Daingerfield's pencil drawings, which are said to reveal a wonderful draughtsmanship underlying his more imaginative paintings.

## Tragedy

[Continued from page 4]

is responsible. His case belongs to sociology and nothing else, except futile sentiment.

A great scandal was made out of the fact that such artists as William Zorach, Joseph Pollet, Hayley Lever, A. Stirling Calder, Arthur Lee and John Sloan have been on the P. W. A. P. payroll. But this may be in line with the government's dictum that it must have something from artists "worthy of their hire."

The Art Digest is afraid that when the showdown comes the Government will be found to have been cheated through the employment of artists who are "un-recognized" because they are unworthy. What role will Mrs. Force have played? Nobody knows now. Time will tell.

Maybe the greatest good that will come of the Government's gesture will be a self-examination on the part of the art world of the tragic tradition of the "un-recognized" artist.

Maybe the neglected genius, who has figured so much in the romance of art, needs "de-bunking."

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## John Whorf Shows His New Water Colors



"Against the Sea," by John Whorf.

John Whorf, Boston water colorist, is exhibiting at the Milch Galleries through April 14. Most of his subjects are woven around suburban material, such as bits of "Main Street" and old houses half buried with snow. Working in a variety of moods, Whorf has captured scenes in which rain, fog, snow and sunlight play important parts in gaining tonal effects and significant content.

Essentially an outdoor painter, Whorf depicts nudes splashed with sunlight, standing in a pool against an abundance of green foliage or against a background in which the sea and the sky co-ordinate in accurate harmony under Whorf's apt brush. Provincetown and rural New England have furnished him with a wealth of material, and in his scenes of wintry

farms and early spring he has captured the intrinsic nature of these seasons in a reserved and thoughtful manner.

"Against the Sea" is an impression brought back from a trip to the West Indies.

### The Art Dealer's Taste

An exhibition of water colors entitled "Dealer's Choice" is being held at the new galleries of Walter M. and Gordon L. Grant, 9 East 57th Street, New York, until April 7. It includes about 15 examples representing the personal choice of the members of the American Art Dealers Association. Some of the exhibits were brought directly from the dealers' homes.

## Luks' Last Work

The last pictures of George Luks, one of the most striking figures in American art, who died last October, are included in an exhibition at the Rehn Galleries, New York, until April 7. This is not a memorial exhibition since it was planned before Luks' death. No canvases were borrowed, all of the work being from the artist's studio and now belonging to his estate.

Besides the 18 canvases which make up the show, there is an amusing set of 12 black and white oil sketches called "Scenes of Revelry in Old New York," which were reproduced in *Vanity Fair* a few months ago. The titles of these blithesome and boisterous sketches are by Benjamin de Casseres, who intends to bring out a book, "O, Keg America!" using these scenes as illustrations. Ribald in conception is the little anecdote, entitled "Siesta Time in the Tub of Blood," in which the bartender with a mallet and a determined expression is slowly but surely putting to sleep all the reeling customers who annoy him.

Even more turbulent is "Football Night at Jack's," portraying a busy bouncer with nothing but touchdowns to his credit. In this great clean-up of writhing forms, there is action and the typical vigor of Luks. Another sketch portrays the interior of "Paddy the Pig's," with Paddy himself, with all his 250 pounds, singing in a maudlin manner "My Mother Was a Lady," while his audience looks on in tearful silence. Also notable is "High-tide in Luchow's," which consists mainly of August Luchow about to sink his twentieth schooner in the vast inland sea of his stomach.

These familiar scenes of drinking places of 30 years ago, as portrayed by Luks, who termed himself "the best bouncer in Chicago," and who could when inspired "lick his weight in wildcats," will evoke many "stimulating" memories.

Among the oil paintings in the main galleries is a curious one called "Fortune Teller," on which Luks was working when he died. It portrays a white-haired long nosed old woman with a card in one hand and an owl with illuminated eyes on her lap. There is also a self-portrait of Luks, done in his characteristic brisk manner with no stopping for detail and revealing his superiority in brush work. The "Street Preacher" reproduced on the cover of this issue of *THE ART DIGEST*, and the old "Cabby," exemplify the interest Luks used to find in the types which can still be found in the most sordid corners of the city.

### Have a Picture on Me!

The Author's League of America is sponsoring a Repeal art show which will open at the Hotel St. Moritz, New York on April 9. The exhibition will include many famous paintings which have as their central theme the imbibing of liquor.

Liquor, the authors maintain, has played an important part all through the ages in the inspiration of the arts. Going back into history the show will feature "The Last Supper" in which Christ and his disciples are shown having wine. More modern and less liturgical in theme are "Saturday Night at McSorley's" and "Ale at McSorley's" by John Sloan; "Speakeasy" by the late George Luks; "Bar-room" by Jacques Tucker; "One More Drink" by Milton Avery; "Make It an Old Fashioned" by Elliott Orr; "Cocktail Hour" by Jan Corbino; "Contentment" by Charles Lo-gasa and "Speakeasy" by Howard Gibbs.

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## Chicago

Repercussions of the exhibition by the artists of Chicago and vicinity at the Art Institute of Chicago, which received more adverse criticism than any recent annual, are still being heard. C. J. Bulliet, critic of the *Chicago Daily News*, writes that "Chicago artists are racking their brains and scratching their heads in an endeavor to devise means to prevent the recurrence of a Chicago and vicinity show like the present one, which satisfied neither the radicals nor the conservatives." Frank V. Dudley, painter of the dunes, is the originator of a jury plan that appears to have considerable merit and seems to be drawing adherents among those who desire to be judged by their "peers."

Mr. Dudley would provide two juries—one conservative and one radical, elected by the artists of Chicago and vicinity. These juries would pass independently on all pictures submitted, each choosing from the submitted works the number allotted to that particular "camp." In cases of duplication other pictures would be selected to fill out the quotas.

The first year's juries would be selected by secret ballot at mass meetings of the respective camps. The next year's juries would be elected by vote of those who submitted work to the first juries—not merely by the artists who got into the first show. The third year's juries would be picked by artists who submitted work the second year, and so on. "It might work, even despite inevitable 'slates,'" comments Mr. Bulliet.

Eleanor Jewett, critic of the *Chicago Tribune*, has written to *THE ART DIGEST*: "The Chicago artists' show, in my honest opinion, was unrepresentative, inane and one of the weakest collections of pictures it has been my ill-luck to meet with anywhere. It was a waste of time and space to hang them. The prize awards were in line with the exhibit, the worse being rewarded. It was so bad it was funny. Funny, yes, but also discouraging and almost incomprehensible. How could men of judgment exert that judgment with this result? The riddle remains unsolved.

"A fair showing of all schools of intelligent art should be conceded future Chicago annuals. We have the artists."

The Chicago controversy is making the art world wonder if the pendulum of art opinion is not once more swinging to the "right," as is so inevitable in an Anglo-Saxon civilization.

### Goya Loan Exhibit

The loan exhibition of paintings by Goya at the Knoedler Galleries, April 9 to 21, will be the first to be held in this country. In 1928 there was an important exhibition of Spanish paintings at the Metropolitan Museum, but there has been no opportunity to see Goya alone.

The exhibition will be composed of paintings loaned from the most important American collections. Among them will be pictures from the collections formed by Jules S. Bache, E. G. Grace, J. Watson Webb, Harrison Williams, Edward S. Harkness, Charles S. Payson, Andrew W. Mellon, Oscar B. Cintas, J. Horace Harding, and John D. Rockefeller, Jr. From the Martin B. Ryerson collection of the Art Institute of Chicago will come six examples.

### Aphorism

"It is only given the artist to transmute ugliness into beauty."—*Le Baron Cooke, in "Epigrams of the Week."*

## Lillian Genth Gets Advice from the Critics



"Rosario de Medina Coeli," by Lillian Genth.

Lillian Genth, according to tradition, was one of Whistler's favorite pupils. When Fred Hogue of the *Los Angeles Times* asked her about it, her comment was that the only distinction the master ever showed her was to criticize her work until he made her cry. She was at that time, according to Mr. Hogue, a "roly-poly, apple-cheeked maiden from Philadelphia." She has taken lots of rolls around the world since then, painting the things that struck her as picturesque and colorful. Twenty-six of them are in an exhibition at the Newhouse Galleries in New York until April 7.

Royal Cortissoz of the *Herald Tribune* wrote of the show: "They are capital pictures which evoke, nevertheless, certain reservations. Miss Genth needs a lighter touch and she needs to get more quality into her color. The big 'Danza de Andalucia' well illustrates what I mean. It is stagey, a bit heavy handed, where it ought to be a case of blithe movement instantaneously

observed, and there should be more life in the color. With these matters out of the way, however, it is possible to enjoy Miss Genth's work as romantically picturesque. The 'Patio of the Arbor' shows her at her best."

Henry McBride of the *Sun*, meeting Miss Genth in the gallery, was asked by her to be frank, and he wrote: "Miss Genth has developed into a—how I loathe this particular form of frankness—she has developed into a regular professional picture painter. In a time like this she goes to Spain and Morocco to hunt picturesque motifs. That's terrible. And then she paints them as if she were doing nice salable pictures in a Carnegie Hall studio. She seems to refrain on purpose from giving any first information either about herself or Spain, and just paints pictures. So much is this so that it is difficult to accept as authentic even such easily managed effects as the costumes of the dancers."

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### PAINTINGS

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## New York Criticism

[A great deal of what is written by art critics consists of perfunctory accounts of exhibitions that fail to interest the writers. Now and then, when the New York critics present positive views, THE ART DIGEST tries to epitomize them in this department]

### Jonas Lie Astonishes Critics

Jonas Lie's work has changed so much recently that it was hardly recognizable to Margaret Breuning of the *Post* when she viewed his show at the Macbeth Gallery. Except for one large painting of birch trees, reminiscent of his earlier style, this group was confined to scenes of the American coast. Miss Breuning wrote: "Mr. Lie is a better painter, far more reflective, more sure of his means of getting over his idea with his medium on canvas than he was formerly. The richness and unctuousness of this pigment and its fluency of handling make impression, but no more impression than the greater significance of all the themes developed. . . . The current exhibition reveals far greater amplitude of powers, more penetration of the inner significance of the idea presented, more research of form, more harmony of objective statement and subjective mood than former work included. There is far less reliance on merely decorative design, however handsome that design may be."

These new values were also observed by Edward Alden Jewell of the *Times*, who said: "His paint has grown richer, his color much more subtly adapted to the nature of the atmospheric effects in which he is interested. One notes immediately the puissant contrast established between sky and sea, enlivening the whole scene and providing the picture with a new sense of spaciousness and depth."

After commenting on Lie's unmistakable progress, Royal Cortissoz of the *Herald Tribune* offered this statement: "There was always good color in his work, but now he seems to have it under better control than before and especially to have made a securer equilibrium between his color and his light. Best of all he has gotten away from what threatened to be a hint of artificiality. . . . Everywhere in the paintings of these studies of the New Eng-

land coast Lie has found light and air, the movement of life, and he has not forgotten the requirements of design. He has grown in artistic stature."

### More Progress Is Discovered

Progress also marked the exhibition of water colors by Jacob Getlar Smith at the Galleries of an American Group, at the Barbizon-Plaza Hotel. Gaining rapidly in strength and spirit, Smith's color was found to be still a little "dark and over-complicated," and somewhat identical with the general appearance of a city at this time of year. There were the same tones of gray and brown and unified somberness that mark the city when winter is wearily closing and there is not a sprig of green in sight.

Margaret Breuning of the *Post* found it to be "a showing of many interests," which proved that Smith "is a far better painter than he was a few years ago. He is surer in his designs, more inventive, more resourceful. His color has gained a remarkable range of variations. Better still, he has grown, himself, in his capacity to discover the human interest in much that lies about him. Technically, his discernment of both what to leave out and what to put into a painting gives his work a coherent, convincing quality that makes immediate impression."

Henry McBride of the *Sun* objected a little to the strength of Smith's water colors, and while he accepted their "vitality" and "general rightness," he complained a little of the "succession of knockout blows, all around the room, which weary the eye as affectively as understatement does. Climaxes should be used only for climaxes and a terrific assault upon a simple bouquet of flowers, for instance, seems out of place. Where force is appropriate, however, Mr. Smith succeeds, and the landscape with the storm brewing, and the view of wagons under a shed, and the sitting-down self-portrait are all excellent."

"A mystic gleam" was caught by Carlyle Burrows of the *Herald Tribune*. "Smith paints of subjects of ordinary interest, such as rural bridges and barns and woods, but makes of them things of somber beauty different from the

usual interpretations of fact. This is due to a keen sense of artistic perception and subtle feeling in his work."

### A Noble Experiment by Pollet

Joseph Pollet's one-man show at the Downtown Gallery was mostly concentrated on his series of four great composers; Bach, Mozart, Beethoven and Wagner. Worked in a primitive style with colors to fit the various "psychological" moods, Pollet interpreted Mozart as the morning; Bach, the afternoon; Wagner, the evening, and Beethoven, the night.

With the exception of Henry McBride of the *Sun*, who thought that "the move toward music was a wise one," the other critics agreed that even though this work was "arresting" and "noticeable" it lacked the "life" and "vitality" contained in Pollet's landscapes and smaller pictures. The artist himself writes of these imaginative portraits as being "a stage of his own evolution as an artist," and of this McBride said: "This is the way to regard them and as such they cannot fail to benefit him. Mr. Pollet has a personal method of painting which has its virtues. In a mixed exhibition it invariably stands out, showing that the personality is distinct, and in the case of landscapes there is often considerable decorative charm. In the figure pieces the technic is sometimes rough and heavy. Perhaps some subconscious awareness of this led the artist to thoughts of the great composers. Certainly a little Mozartian lightness of touch would not come amiss to Mr. Pollet at times."

Carlyle Burrows of the *Herald Tribune*: "Pollet's attempt to breathe new life into these remote personalities is worthy. But the results are hardly what one expects of an artist whose every-day efforts show him so keenly attuned to the realities of life. He has painted dynamic and invigorating canvases, both landscapes and figures but in them nature has been his chief resort and best inspiration. In turning to unrealities with apparently only barren documents to aid him, successful portraiture, in the present development, is not within his resource and power. His work, thus shorn of life contact, becomes merely wooden and curious rather than expressive and vital."

### Lucioni, Living Magnet

Luigi Lucioni's exhibition at the Ferargil Galleries proved further that he is an attractor, for as Henry McBride of the *Sun* put it, "everybody within miles of the place converged upon it." "The bait used is realism," continued McBride, "but in this case, there is realism and something more. It is, to give away a secret that oughtn't to be a secret, the charm of the personality behind the work. This charm comes to light most irresistibly in the landscapes, which have endless detail, used lovingly. There are also some portraits, the best of them being that of Stanley B. Lothrop. Mr. Lothrop is in excellent health, all his friends will be glad to know, for Mr. Lucioni gives him the ruddiness of an apple."

Acquiescing that Lucioni "holds his own," Edward Alden Jewell of the *Times* ventured: "These recent paintings pursue with marked skill the technique of surrealism to which the young artist has all along devoted himself. Very often these meticulous surfaces communicate a papery look; and this art would appear to remain, at best, quite on the surface. However, within the field elected, Lucioni paints with probity and passionless certitude."

To Royal Cortissoz of the *Herald Tribune*, Lucioni "has been disposed to paint every leaf on the tree and he still leans that way," but "he is gaining in freedom and especially in his handling of leafage and of atmospheric effects. He continues to excite pleasant surprise by the



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veracity and the peculiar insight with which he depicts the mountains and trees of Vermont. Also he makes his studies of New England carry conviction as portraits of places."

**Blumenschein, Out of the West**

Ernest Blumenschein, whose landscapes of Arizona and New Mexico were on view at the Grand Central Galleries, has passed through many phases preparatory to his present point of view. This observation was made by Helen Appleton Read of the Brooklyn *Daily Eagle*, who described this new means of approach as being "a dramatic, almost symbolic, interpretation of a country which in itself suggests such a treatment."

"Blumenschein has added the personal, emotional quality which no objective treatment could convey, however dramatic the material was to start with. There is an apocalyptic quality to almost all of the pictures—as if the artist had become so steeped in his subject that it had come to mean something more to him than mere landscapes."

"It may be objected that he has overemphasized the dramatic aspect of his subject matter, that the rocks are too suggestive of monoliths and the aspen groves too reminiscent of the enchanted woods of folk lore and fable, but admitting a modicum of truth in such a criticism, Mr. Blumenschein has nevertheless been able to convey with greater conviction because of the intensity of his own emotional reaction the spell which this country exerts upon the sensitive and imaginative temperaments."

In his criticism of Blumenschein's work, Royal Cortissoz of the *Herald Tribune* wrote: "His color is strong but in light . . . the result is a series of impressions having a quietly rich harmony. Best of all, he has gone about his task with a resolution to do more than record the fact, to bring it under the laws of composition. In consequence his canvases have always a pictorial interest, balanced, unified, and, finally, individualized. A particularly attractive quality in his work is the sense of still vastness which it conveys."

**O'Hara's "Pictorial Flair"**

The water colors of Eliot O'Hara remain at the Macbeth Gallery until April 2. They caused Margaret Breuning of the *Post* to say: "Swiftness of handling and fluency mark all his work. His flair for the pictorial in any scene is appreciable in choice of subject matter. Warm color masses are effectively contrasted with cool, limpid ones in handsome patterns which do not aim for completeness of statement so much as decorative effect. It is pleasing work, if a little too much on the side of emphasis of technical expertness."

O'Hara has travelled far for his material, painting scenes in Labrador, the Caucasus and the remote regions of South America. Carlyle Burrows of the *Herald Tribune* described these: "All are painted with great breadth and fluency of style, showing easy assurance in handling and sensitiveness to effects of diffused

**Ross Again Interprets the Rural Scene**



"Wet Road, by Sanford Ross."

Sanford Ross, whose reputation is well established for his interpretation of the New Jersey scene, is showing his more recent water colors of this state's winding roads and gingerbread houses at the Reinhardt Galleries in New York until April 17.

Born in Newark and attending Princeton University, Ross began his career as an artist at 21, after studying at the Art Students League under Thomas Benton. It was not until four years ago that it occurred to him to take as subjects the angles and undulations

light and atmosphere. Here and there he introduces a suggestion of life, but usually Mr. O'Hara concentrates on scenic character, doing his best work in cool, smooth and picturesque interpretations involving rigorous economy of means."

of the grim late Victorian architecture and the unrelenting starkness of the Civil War houses, in which the New Jersey landscape abounds. Lately Ross has branched off into other states, and in his exhibition at Reinhardt's there are views along the highways and in the small towns of Connecticut, Pennsylvania and Rhode Island. There is little change in theme, however, as the landscape is strikingly similar. There are the same well-kept roads and the same middle-class houses of identical proportions and "ornamentation."

the large aspects of particular landscapes with a bold summary of rhythmic design. Yet I doubt much that if he insisted on painting every leaf on each tree with veracious ardor, or every stratum in his rocks, that he would present so convincing or so really veridical an account of the scenes he depicts."

**Cutler of Boston Faces Critics**

The Boston painter, Carl Gordon Cutler, who exhibited a group of water colors and oils at the Fifteen Gallery, failed to awaken the enthusiasm of Edward Alden Jewell of the *Times*. "His oils take precedence," he wrote. "They are substantially though by no means astoundingly painted. The artist comes to his most sensitive expression in the portrait of his son, James. The rather wan water-colors, with their almost unrelieved use of yellow-greens and with little structural interest, establish a sense of uneventful repetition."

Cutler's work, however, interested Margaret Breuning of the *Post*. "Each embodies a particular mood of nature to which congruity of color and design lend intensity. Mr. Cutler does not fritter away his conceptions of natural forms by meticulous description, but renders

**Is Dirk Coming Into His Own?**

It was a "lively little display" that Nathaniel Dirk put on at the Eighth Street Gallery, and one which, in the judgment of the *Sun's* critic, seemed "to indicate that he is gradually coming into his own. To be sure, there are still traces of some influence very like Dufy's in those trill-like space fillers that he resorts to now and then to avoid lapsing into the vulgarity of representation. But, on the whole, he appears to be developing a manner of his own."

Although water colors played the important part in his show, Carlyle Burrows of the *Herald Tribune* noticed and liked one still life in oil that gave "a good idea of the artist's inventive skill in color combination and pattern, but the water colors have superior authority and directness."

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## Who's Dead Now?

Presented in a new and efficient setting, the 109th annual of the National Academy of Design will continue at the American Fine Arts Building, New York, until April 15. While the exterior of the show is radically changed, the exhibits themselves appear to be very much the same as in previous annuals, with about the same proportion of "good" and "bad" works. The usual criticism by the New York art writers has, likewise, undergone no change, the same opinions, words and reactions being printed this year as last. The comment as a whole was dead.

After praising the academy's new "dress," Royce Cortisoz of the New York *Herald Tribune*, wrote: "All this relates, however, to the externals of the occasion. What actually counts is the number of good exhibits brought forward, and as regards these the academy rests upon the usual level. The good pieces are there, but they have to be hunted down. It is well, though, while emphasizing this point, to emphasize another, which is that every big miscellany involves the visitor in the same process. . . . Masterpieces do not grow on every bush, anywhere, a fact which is frequently forgotten in wholesale condemnation of the Academy.

"The Spring Academy is not, as an ensemble, exciting. But it repays exploration. There are things in it which the frequenter of the art galleries should not miss."

Edward Alden Jewell of the New York *Times*, perhaps the most bitter critic of academic exhibitions, includes both setting and exhibits in his condemnation. "The exhibition," he writes, "is pretentiously dull this year, instead of respectably so. It is the old academy jazzed up in spots and, if a reviewer be permitted to speak out quite boldly, vulgarized. The ancient barn-like galleries have been rejuvenated, though not happily. The addition of large screen partitions has made it possible for the committees to admit and hang a great many more pictures than usual. But the architectural effect is rather cluttered and the walls look uncomfortably crowded."

"The mass impact of the show is depressing," Mr. Jewell continues. "The academic things look just as academic as they have always looked in the past, and several of the 'modern' things, so enterprisingly featured on this occasion, seem merely bad modern art." However, "there is a great deal of sound painting and sculpture in it. There are even some really admirable paintings and a few really admirable pieces of sculpture."

Henry McBride of the New York *Sun* complimented highly Harry Watrous, the new and enterprising president. He expresses, along with many others, the hope that Mr. Watrous will reconsider his plan to hold office for only one year.

"But," writes Mr. McBride, "it was a pity to destroy the Morgue. The Morgue was a necessity to the critics and was good for half a column almost any time. . . . Now the only place of horror left is the corridor, where they have placed both sculptures and paintings this year—and the critics will have to get along with this as best they may.

"The energies of the academicians have been spent upon these momentous changes, but they themselves have not changed. It is almost disconcerting to note how the same artists come to the fore in these exhibitions every year and supply what subjects there are for discussion."

Mayor LaGuardia of New York, who spent an hour at the show late on the opening day, is quoted as saying: "I enjoyed the exhibition very much. It is one of the finest I have

ever seen and I am going to come back again and have another look."

The election of the following artists and architects to associate membership in the National Academy was announced on the opening day: Brenda Putnam, sculptor; Anthony De Francisci, sculptor; Max Kalish, sculptor; Katherine Lane, sculptor; Dean Cornwell, mural painter and illustrator; Salvatore Lascari, painter; Maud M. Mason, painter and ceramist; Frank Schwartz, painter; Junius Allen, painter; Hovsep Pushman, painter; Gladys Wiles, painter.

Replying to the criticisms that paintings in the academy annual were crowded, Harry Watrous, the president, decried the comparisons that have been made between the academy show and the recent Municipal Art Show at Rockefeller Center:

"While it is true that the academy exhibition is well filled with pictures," Mr. Watrous said, "it is unjust to compare it with the Municipal Exhibition where there was no jury of selection, and where the works were invited from well known artists. Many artists who are unknown are not represented there. If the academy followed a similar policy many talented painters would be deprived of an opportunity to place their work before the public.

"Such a view is not in keeping with the National Academy's exhibition policies, and consequently, as usual, the entire exhibition was planned to help the unknown artist possessing talent as well as the men of established repute. In order to achieve the spacing obtained by the municipal exhibition, more than 100 capable artists who passed the jury would have had to be eliminated from the show."

## Some "Understanding"

Resting on the theory that an artist sometimes tells his whole "story" with the feet and legs of his subject, the Ferargil Galleries held an exhibition of American drawings, paintings and sculpture pertaining to the human foot, along with a collection of American footwear designs by M. Perugia. Among these were "machine-age" shoes, with heels made of airplane wire and metal balls, and also a number of ancient Chinese modes.

This original theme was treated in a very broad manner, humorously as well as seriously, and the objects ranged from circumspect nudes, with pedal appurtenances, to actual portraits of feet, some of them very slovenly every day affairs with run-down heels, and the thick ankles of certain women in subway cars. One of the most extreme portrayals was a wood-carving entitled "Paris Bound," by José de Creft, showing a cluster of assorted feet. Sardonically wit was not lacking in the show, for one drawing of two enormous feet labeled "Garbo" by Rube Goldberg attracted much attention.

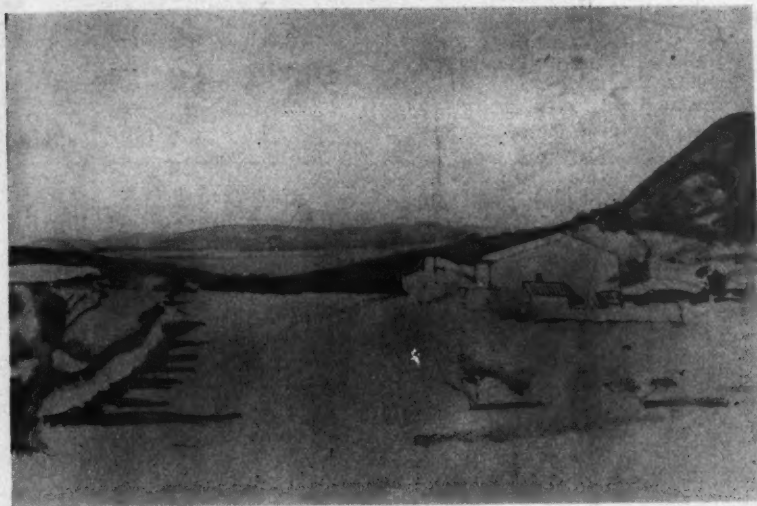
## From Outside to Inside

Ninety-three New York artists who participated in the outdoor art shows in Washington Square last year are being given an exhibition at the Roerich Museum through April 8. Five rooms have been devoted to the display and about 165 works of art, including paintings, sculptures, water colors and prints, are shown.

Five entrants were chosen winners by a jury consisting of Eugene Speicher, H. E. Schnakenberg, Alexander Brook, Guy Pene du Bois, John Sloan, Yasuo Kuniyoshi, and Stuart Davis. The winners, John Loneragan, Paul Mommer, Philip Reisman and Bumpei Usui, painters, and J. Ruth Nickerson, sculptor, will be given one-man shows in separate rooms at the Roerich Museum from April 10 to 26.



## Sketches Reveal the "Search" of Derain



"Landscape," a Sepia Water Color by Derain.

Derain is to be seen in a lighter and more personal vein at the Marie Harriman Gallery in New York, where a group of 26 of his water colors, sepias and drawings are on view until April 14. The subjects are landscapes and figures, selected by Derain from his studio.

Besides allowing the observer to peer into Derain's exploration of new lines and patterns, these studies disclose his keen interest in light

masses and his power to concentrate freely on solid line drawing. Done in a laboratory manner with little heed as to intentional completeness, these drawings and water colors are deft records of Derain's searching mind. Noticeably light and transitory, they seem to state that Derain had touched but briefly on his subject-matter, only capturing such intrinsic values as might captivate his interest.

## Rivals in Freedom

New York is about to see the unusual spectacle of two huge independent exhibitions running in competition this month, when the 18-year-old Society of Independent Artists will hold forth at the Grand Central Palace and the Salons of America at Rockefeller Center. The Salons will open earlier than the Independents, the former on April 9 and the latter on April 13. Both will continue until May 6. Both will be wide open, being no-jury exhibitions without prizes.

The Independents had previously rejected the offer made by Rockefeller Center that they hold their exhibition in the Forum Galleries in the R. C. A. Building, where the Municipal Art Show has just closed. The rejection, according to a statement of the directors of the society, was based on the restrictions made by representatives of Rockefeller Center that "no art that might be offensive to the Rockefeller family" be included, and on the desire of the Independents to preserve their freedom of action. This, the 18th annual of the Independents, will be open to all painters and sculptors upon the payment of \$4 annual dues. All entries must be in the hands of the secretary, A. S. Baylinson, 54 West 74th Street, New York, by April 6.

The Salons of America, a younger association founded in 1920 by Hamilton Easter Field, art patron, will hold its 1934 annual under the sponsorship of Mayor LaGuardia. All artists will be allowed to hang three paintings upon the payment of a \$2 fee. Sculpture will be included. The closing date for entries is April 5. In the ideally designed Forum Galleries, they will have the opportunity of exhibiting their work without any jury hindrance. The officers of the Salons of America are: Wood Gaylor, president; Robert Laurent, vice-president; Davis Morrison, treasurer; Ste-

fan Hirsch, recording secretary; and Yasuo Kuniyoshi, corresponding secretary.

John Sloan, president of the Society of Independent Artists, stated in an interview in the New York *Herald Tribune* that he foresaw a determined contest for exhibitors and that the coincidence of the shows virtually forced a fight for existence on his association. He also challenged the methods of the Rockefeller Center exhibition management in countenancing what he termed a system of price-cutting by the Salons. "We dislike having to pit our puny strength against the Rockefeller Real Estate Co.," said Mr. Sloan, "but we shall have to do it."

Mr. Sloan also said that the plans originally were to combine the two exhibitions in Rockefeller Center, but that the protest against the destruction of the Rivera murals there interrupted them. Even then, he declares, the difficulties might have been adjusted except for differences of opinion as to censorship.

Replying to Mr. Sloan, the Salons issued a statement attacking the Independents, charging that they themselves were in the habit of censoring their shows, and denying that there was ever any question of censorship.

The statement in part: "The principal issue raised by the president of the Independents is that of censorship. In all the discussions between the Salons of America, the Society of Independent Artists and Rockefeller Center, Inc., there never was any question of censorship to be exercised by Rockefeller Center. The Salons of America, Inc., and the Independents were to use the same discretion which they have used in all their previous shows—that is, to remove from exhibition any works which might tend to impair the success of the exhibition. The history of the Society of Independent Artists shows that from the beginning certain works have been removed from their exhibitions for a variety of reasons.



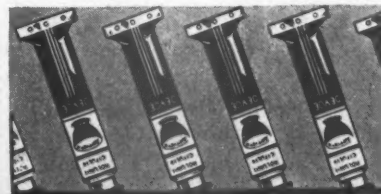
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## Many Pictures by Old Masters Await Dispersal at April Auctions



AT LEFT—"Henry Mackenzie," by Sir Henry Raeburn. In the Ehrich Sale.



AT RIGHT—"Rape of the Sabines," by Giovanni Da Bologna (Florentine, 1524-1609). In the Stern Sale.

In addition to the fine inlaid French furniture, the work of leading ébenistes of the eighteenth century, to be found in the collection of the late Mrs. Benjamin Stern, which was described in the last issue of *THE ART DIGEST*, and is to be dispersed the afternoons of April 4, 5, 6, and 7 at the American Art Association Anderson Galleries, New York, there are two fine groups of paintings.

An assemblage of eighteenth century works, which are in harmony with the Louis XV and Louis XVI furniture, includes a head of a young girl by Boucher, considered typical of the finest painting of the Louis XV period. The subject is an animated young girl in a bodice of soft white, with a scarf and headband of blue and a pink rose spray over one ear. Among the drawings are two in chalk, also by Boucher, "Venus and Love" and "Venus," which were exhibited at the Art Institute of Chicago in 1925.

A self-portrait by Greuze is a variation of one in the Louvre and shows the painter at waist-length wearing a blue and yellow striped costume partially covered by a gray robe against a background of soft gray.

Other fine French paintings of a slightly earlier period include "The Musician" by Watteau and "Assemblée Galante" by Pater, who was a pupil of Watteau, as well as works by Hubert Robert and Drouais.

A striking "Portrait of a Man" by Hans Baldung was executed by the artist in his thirty-second year, as indicated by the date

on the canvas, "1512." Another painting by a Netherlandish follower of Aelbert Bouts, painted at the same period, is "The Annunciation." Others in the group of older pictures are "The Adoration of the Magi" a Westphalian School work of the late fifteenth century and a waist-length "Portrait of a Statesman" by Bartholomeus Bruyn, the Elder (1493-1557).

In the sculpture collection there is a bronze group, "The Rape of the Sabines," by Giovanni Da Bologna, Florentine (1524-1609), which is an original version of the one in the Loggia dei Lanzi in Florence. It shows a nude muscular warrior carrying off over his right shoulder a Sabine woman with outflung arms, while a second warrior crouches behind him. It has a rich dark, almost black, patina.

Another bronze group by Baccio Bandinelli, Florentine (1487-1560), shows a nude muscular figure of a bearded Hercules wrestling with Antaeus whom he has raised in his arms upon his right shoulder and grips fiercely about the middle.

\*\*\*

A collection of about two hundred Old Masters will be dispersed by the Ehrich Galleries, due to the death of H. L. Ehrich, at the American Art Association Anderson Galleries, the evenings of April 18 and 19.

Portraits and landscapes by the foremost painters of past centuries, representing the English, French, Italian, Spanish, Flemish and early American schools, include works by Hopper, Reynolds, Gainsborough, Raeburn, Beechey, Cotes, Zoffany, Gilbert Stuart, Greuze, Robert, Pater, Lucas Cranach, Panini, Andrea del Sarto and Andrea di Bartolo.

A characteristic example by Raeburn is the portrait of "Henry Mackenzie Esq.," which shows before a dark background a half-length figure of a man with high complexion and piercing blue eyes, wearing a brown double-breasted coat, a striped waistcoat and white stock. Mackenzie was one of the great literary

lights of Edinburgh in the late eighteenth and early nineteenth centuries and sat to Raeburn for several portraits.

### Kaufman Antiques Sale

The Hyman Kaufman collection of American antiques will go on exhibition at the American Art Association Anderson Galleries on April 7, previous to dispersal the afternoons of April 12, 13 and 14.

Comprising about 500 lots, this collection consists of furniture, including rare Goddard pieces; New England shell-carved block-front pieces, including a chest-on-chest and a triple-shell-carved block-front desk. The mirrors include many fine labeled examples. Early Colonial tall-case clocks, banjo clocks, Philadelphia Chippendale chairs, McIntire and Duncan Phyfe chairs, American and English silver, Stiegel and South Jersey glass, early American miniatures, Thomas Sully's portrait of the three Sully children, and about 50 hooked rugs are also in the catalogue.

### 55 Hoffman Sculptures Sold

The Metropolitan Museum has purchased two bronzes by Malvina Hoffman from her recent exhibition, "The Races of Man," at the Grand Central Art Galleries. The selected pieces are "Daboa, Dancing Girl of the Sara Tribe," and "Head of a Bali Temple Dancer"—two of the most popular examples in the show. In all 55 of Miss Hoffman's sculptures were sold from the exhibition, which is now on a tour of the leading museums.

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## Kress Gives Three More Works to Museums



"Saint Francis of Assisi," by Giusto d'Andrea.

Following his policy of donating works from his famous collection to museums that have proved helpful influences to their communities, Samuel H. Kress has just given two fifteenth century tempera paintings by Giusto d'Andrea to the Dallas Museum of Fine Arts and a portrait of Pope Clement XIII by the eighteenth century Italian painter, Pompeo Girolamo Batoni, to the Isaac Delgado Museum in New Orleans.

Jerry Bywaters in the *Dallas Morning News*, writing of the two panels, which are obviously predellas for an altar piece, calls them "highly important examples of the transitional period of the Renaissance, the fifty-year period between the Early and the High Renaissance."

"The tempera panels," he says, "offer indications of the most momentous changes that

have taken place in the tradition of painting. Here is found an embodiment of the strides which painting made after its departure from the precedent set by Byzantine mosaics and Italian illumination miniatures . . .

"Close inspection of these particular panels is embarrassing to an age of 'moderns' who have little time for the craft of painting as a vehicle for their emotional messages. . . . In pattern and line quality these panels illustrate the supremacy of the Florentines. Though the color is not so luscious or delicately adjusted as that of the Venetians, its somber tone fits the particular religious mood of the subjects."

The figures of the two panels are those of Saint Jerome Penitent and Saint Francis of Assisi, representing men of normal build, short and large-headed. The three-quarters view of the heads shows a direct reference to earthly models, in Mr. Bywaters opinion. The form of the figures is simple, sculptural and indicated through the folds of the mantles.

Mr. Bywaters states that Mr. Kress' generosity has enabled the Dallas Museum to bridge the "wide gap which has existed in the museum collection between the Van Dyck and the earlier and more important periods in the history of paintings."

The New Orleans gift is the second Mr. Kress has made to the Isaac Delgado Museum, the first being the fourteenth century "Madonna Suckling the Infant Christ" by Giovanni del Biondo. Painted in oils on canvas, it is in striking contrast to the Del Biondo, which is tempera on panel. Seated in a red velvet chair beside a marble column, the white haired Pope is shown, wearing a fur edged red velvet cape and gold embroidered stole and holding in his left hand a papal document. Elected Pope is shown, wearing a fur-edged red velvet battle for the Jesuits, issuing bulls against the Bourbon countries in 1764-68, and died in 1769 on the eve of the suppression of the order by his successor in 1773. This painting, which was once in the collection of the Grand Duke Nicholas of Russia, was painted about 1760.

Batoni, born in 1708 at Lucca, at first followed the trade of his father, a goldsmith, but afterwards was sent to Rome to study under Conca and Masucci. A peculiar grace and agreeableness, particularly about the heads, rendered his paintings exceedingly popular, several of his works being in the public edifices of Rome. It was fortunate for the success of Batoni that he lived at a period when the arts had fallen to a very low ebb in Italy. Mengs, his only rival and his superior, was chiefly employed in Spain; Batoni was thus the only painter of his time who possessed the least pretention to merit, and consequently was much in demand. He painted the portraits of no less than twenty-two sovereigns before he died in 1787. His best works are in Rome, Florence, Berlin, Dresden and Vienna.

### Will Purchase Breckenridge Work

The Fellowship of the Pennsylvania Academy of the Fine Arts is planning to purchase a painting from the exhibition by Hugh H. Breckenridge being held at the academy galleries until April 5, and invites his friends and admirers to contribute to the fund. An academy reunion in honor of Mr. Breckenridge was held the evening of March 28. Contributions should be sent to Henry Ewartz, treasurer, Picture Purchase Fund, Fellowship, Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets, Philadelphia.

### Ruth Payne Burgess Dead

Ruth Payne Burgess, portrait painter and etcher, and former president of the Art Students League of New York, died on March 12. She was the widow of Professor John W. Burgess, founder of the School of Political Science at Columbia University. She received her art training at the Art Students League and in Germany and Italy. Mrs. Burgess was a former president of the Woman's Art Club and belonged to the New York Society of Painters, the American Water Color Society and the Allied Artists of America.

## April Showers bring?

The rainy month offers special opportunities and special problems to the landscape artist. Atmosphere, light, textures, reflections—these things have a special kind of beauty on a wet day, but their effects are not easy to capture. All the more reason, then, to work with colors that are honestly and expertly made, like

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## Among the Print Makers

### American Succeeds in Interpreting Mexico



"Fiesta," by Irwin D. Hoffman.

The public's keen interest in the exhibition of paintings and prints of Mexico by Irwin D. Hoffman has brought about its continuation at the Empire Galleries, New York, until April 7. Working with Mexican material and in brilliant colors, Hoffman's art demonstrates his interest in striking patterns and rhythmic composition.

In describing Mexico and the paintings of Hoffman in the foreword of the catalogue, Jose Miguel Bejarano remarked about the force and elusiveness of Mexico's color, which beckons to and yet baffles the foreign artist. This, along with the history, the tradition and the picturesqueness of the people, has turned Mexico into a mecca for novelists, artists and poets. Senor Bejarano spoke of the problems Hoffman had to face and overcome.

"The long stream is unbroken," he wrote.

"They all endeavor to absorb the Mexican picture and afterwards project their impression. Very few go deep into the Mexican soul; fewer still are able to interpret it. . . . Mexico keeps no secret from Hoffman. His heart took profound root in the history, tradition and idiosyncrasy of the Mexican people. Promptly and wholeheartedly he identified himself with them. The rest was simple: by means of his brush he spoke our own language, and love is detected in the forceful vibrations of his works."

In the judgment of the critics it is with his prints that Hoffman excels. With a touch of Pop Hart's astuteness and audacity, his prints show his deep penetration into the lives of his subjects. Six of them were sold on the opening day of the show.

#### "Fifty Prints of 1933"

The American Art Dealers Association is sponsoring a travelling exhibition of the "Fifty Best American Prints Made During 1933," which will be booked throughout the country in all the leading cities and museums. In this exhibition the dealers who have formed the majority of the important art collections in America will present their judgment of the

finest prints. The committee in charge is composed of C. Henry Kleemann, chairman, Otto H. Torrington and N. A. McDonald.

Entry cards from eastern artists must be received not later than April 1; artists and dealers west of Chicago will be allowed until April 5 to submit entry blanks. The last day for receiving prints, which will include lithographs, wood blocks, wood engravings, etchings, drypoints, aquatints, color prints, and mezzotints, is April 15.

Any artist is eligible to enter three prints executed during 1933 for inspection by a jury which will be chosen by the Prints Committee of the American Art Dealers Association.

#### Six Etchers in Sale

Featuring the work of six noted etchers—Anders Zorn, Edmund Blampied, Arthur Brisbane, Joseph Pennell, James McBey and Levon West—a collection of fine etchings by modern masters, formed by the late Dr. Thomas L. Bennett of New York, will go on exhibition at the American Art Association Anderson Galleries April 7, prior to their sale the evening of April 13. It comprises a large showing of important places by each of the six. In the Zorn group are more than 60 prints.

### Bliss Gift Stands

The five experimental years of the Museum of Modern Art in New York have come to a successful culmination by its completion of a \$600,000 endowment fund thereby making it the permanent possessor of the Lizzie P. Bliss collection of modern paintings.

In order to become the final owner under the terms of the Bliss will, the museum was required to satisfy the executors of her estate that it was a permanent institution, and \$1,000,000 was provisionally set aside as the endowment fund needed to meet this condition. Because of unfavorable business conditions this was reduced by Cornelius N. Bliss, chief executor of the estate, to \$750,000, and subsequently to \$600,000. It is understood that the museum will continue its efforts to raise the \$750,000, and Mr. A. Conger Good-year, the president, feels that this amount will be raised by the end of April.

The endowment fund has been contributed by 125 subscribers, over 93 per cent of them already annual members of the museum. Had not the museum obtained its endowment, the collection, which is today valued at \$721,020 and contains many of the most famous canvases of Cézanne, Matisse, Daumier, Rousseau and Degas, would have gone to the Metropolitan Museum of Art.

Speaking of the gift, Alfred H. Barr, Jr., director of the museum, said: "The Bliss collection is of fundamental importance to the Museum of Modern Art. By securing this magnificent group of modern paintings we have laid the cornerstone of our permanent collection. . . . With the Bliss collection, New York can look London, Paris, Berlin, Munich, Moscow and Chicago in the face so far as public collections of modern art are concerned. Without it we would still have had to hang our heads as a backward community. Most important of the group are the Cézannes—eleven oils and nine water colors—twenty paintings in all, the largest group of Cézannes ever given to a museum anywhere in the world."

The Museum of Modern Art has grown steadily since it was established in the Heckscher Building in 1929. In the spring of 1932 it moved into its present five-story location at 11 West 53rd St. In five years it has held 34 major exhibitions and numerous minor ones, which have been attended by nearly 900,000. The museum has exhibited the work of more than 300 artists. Its service extends beyond New York, for its circulating exhibitions have toured the country and have been seen in more than 60 cities by more than 3,000,000 people. Its membership, too, is national and has nearly doubled within the last year. Contemporary art may well look to it for recognition and advancement.

The Metropolitan Museum of Art has indicated through its newly elected president, George Blumenthal, its willingness to co-operate with the Museum of Modern Art. He wrote: "The Museum of Modern Art has reached in a short time an importance to the art world of New York, and I might say of America, which is most creditable. We of the Metropolitan Museum of Art recognize that your institution is today a very important link in the artistic life of our country, as you can do many things in support of the younger generation of artists which are outside of our field of work. I am sure that ways will be found for close co-operation between the Museum of Modern Art and the Metropolitan Museum of Art advantageous to both institutions, to the public and to the artist."

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## Fine Arts Ministry

[Continued from page 5]

dustry uncertain, commerce at a standstill, yet art had forged forward and has produced more of better quality than ever before."

Pointing out that American art does not need support as American art because it can stand on its own feet, Harvey Wiley Corbett declared: "But American art does need the support of the American people in a right appreciation of American art." Along this line of thought, Mr. Erskine stated that Americans should be told that art is universal—so much so that it includes artists of our own country. He said: "Our problem will be nearer a solution if we can make some public gesture recognizing the art in this country. For this reason I want to see something like a Ministry of Fine Arts in our Government. The European's idea of us would be quite different if, through our Government, we could put before our neighbors the best we have. We should tell our own Government that the artists of the United States are ready to organize."

The resolution that a request be made for an Undersecretaryship of Fine Arts was submitted by Joseph Freedlander, president of the Fine Arts Federation of New York. It was adopted without dissent, and reads:

"Whereas, There is apparent in America a newly awakened interest in the fine arts, of which the establishment of the Fine Arts Foundation is a convincing example, and

"Whereas, The fine arts down through the ages have made the most outstanding and lasting contribution to a Nation's history, and

"Whereas, These arts are of essential importance to the welfare, happiness and contentment of the people, and

"Whereas, The cultivation of the fine arts in the present industrial crisis has a distinct economic value, and

"Whereas, Foreign nations have for centuries past supported the fine arts and given them representation in Government, therefore, be it

"Resolved, That it is the sense of this meeting that the time has come when the United States must no longer be the only great power without official recognition of the fine arts, and be it further

"Resolved, That we request the creation in the governmental structure at Washington of an Undersecretaryship of the Fine Arts, and be it finally

"Resolved, That the Fine Arts Foundation be empowered to appoint a representative committee to confer with the President of the United States as to the establishment of this office and its permanent support."

### A Twachtman Tablet

The movement which was started four years ago in the North Shore Arts Association of Gloucester, Mass., to erect a bronze tablet as a marker at the studio of John Twachtman near the Harbor View Hotel there will have its culmination in an unveiling in July.

The undertaking lost its first impetus because of economic conditions, but last summer at the carnival held by the association enough money was obtained to go ahead with the work. Mrs. Gertrude Fosdick executed the tablet, the design of which was passed upon by a committee of Miss Helen Sahler, Mrs. Laura Ladd, and Mrs. Sarah Kramer Glass.

This is believed to be the first marker for an artist's studio in America. Poets and musicians often have been so honored.

## Among the Print Makers

### Lucas, Who Loved the Touch of Silk



"Solomon Adoring the Idol of Moloch," Woodcut by Lucas Van Leyden (Dutch, 1494-1533).

Supplementing its fine group of Lucas van Leyden engravings, the Art Institute of Chicago has just acquired through the John H. Wrenn Memorial Fund a large woodcut by the Dutch master, a superb impression of "Solomon Adoring the Idol of Moloch." Clarissa D. Flint, writing in the Institute's *Bulletin*, points out that Van Leyden made only thirty woodcuts, and except for a few book illustrations did probably all these between 1510 and 1515. Like Dürer he employed professional craftsmen to do his cutting, which probably explains why his woodcuts are not signed with the familiar "L" on the usual date. The style of Van Leyden's woodcuts is neither so developed nor so finished as that of his engravings, to which he gave most of his time, but, writes Miss Flint, "they represent the heights to which that art attained in the Netherlands."

A great artist's character is often explained by his work. An insatiable *bon vivant*, Lucas van Leyden possessed a love for show, soft silks and lovely colors—a characteristic which is revealed in many of his prints and paintings. All his life, says Miss Flint, he delighted in beautiful and costly clothes. Van Mander picturesquely describes him as wearing "a tunic of yellow silk shining like gold in the sunlight." Naturally, he most often portrayed

the wealthy class, people with voluminous sleeves in their cloaks and ostrich plumes in their hats.

Always thirsting for knowledge and an enlarged vision, Van Leyden at the age of 33 set out on a journey through the Low Countries, visiting the studios of the more important artists of his day. It was an adventure which had a sad ending, for Van Leyden contracted what would today be termed tuberculosis and died six years later at the early age of 39. "Technically," states Miss Flint, "Lucas was no doubt strongly influenced by his friend Dürer, but the Dutchman lacks the nervous speed and agitation which Dürer exhibits in his designs for 'Apocalypse' and 'The Life of the Virgin.' His lines move slowly, his shading is less vigorous than Dürer's, but on the other hand his compositions are less crowded and less finicky."

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## The News of Books on Art

### "Modern Sculpture"

By diligent research and extensive travel, Herbert Maryon, a British sculptor of note and master of sculpture at Armstrong College, Newcastle-upon-Tyne, has succeeded in trying to make sculpture intelligible to the layman in "Modern Sculpture: Its Methods and Ideals," (New York; Pitman Publishing Corp.; \$8.50).

Mr. Maryon discusses the aims of modern sculpture from the point of view of the sculptors themselves. He presents the problems which sculptors have attempted to solve and by means of 354 carefully selected illustrations shows typical solutions. He propounds as a definition of art "the arrangement of any material into a design in such a way as to arouse emotion" and then shows the various ways by which that end is attained in sculpture. In classifying the enormous amount of material which he considered, the author concludes that it falls naturally into eight principal groups, each dominated by some primarily aesthetic aim. These aims are: Nature Study, Carving for Its Own Sake, Unity, Character and Feeling, Power, Life and Movement, Decorative Effect, and Style, or the personal equation.

Mr. Maryon then considers the application of these aims in the equestrian statue, the group, the single figure, the bust and the relief, and also deals with materials and their treatment.

In conclusion the author says that "the technique of sculpture can be taught," but "the impulse, the urge must come from within and according to the calibre of the man and his grasp of opportunities, so will be his art."

### "Illustration"

Freedom of individual expression is what the would-be illustrator should seek, says Steven Spurrier in "Illustration, Its Practice in Wash and Line" (New York; Pitman Publishing Corporation; \$3.00). But he, like every other good artist, admonishes the beginner that "he cannot hope to have the power of self-expression until he has advanced quite far on the road to perfect drawing." Two qualities which also must be mastered early are "feeling" and "expression."

Mr. Spurrier gives some valuable hints in his chapters on composition, materials, move-

ment and models, composing to the script, wash methods, study and collection of material, and the use of a mirror. The text is amply illustrated with the author's own illustrations for various leading magazines.

The author recommends to the novice a study of Rembrandt's drawings, for in them are "all the big qualities that will help the student." He analyzes several of these drawings and points out how the master's technique is applicable to illustration. He also suggests copying Rembrandt's compositions for practice, drawing the main lines in red chalk and inking in the more detailed parts. However, he advises enlarging the reproduction at least to double the original size.

In conclusion Mr. Spurrier says that "the student of illustration should never neglect the opportunities of experiences in life; he should see, read and hear as much as comes within his grasp and use this experience. . . . Drawing is the aid to memory, therefore drawing should be employed diligently."

### Britain in Art

In the introduction to "Favorite British Paintings" (New York; Studio Publications; \$4.50), Anthony Bertram gives two reasons for the British being of less consequence among the nations in art than in literature. The Englishman, he says, tends to express himself best in words and he comes of a moralizing race. Hence these characteristics account for the features of English art—"aristocratic portraiture" and landscape.

Mr. Bertram presents in this volume a collection of well known paintings in England all of which are reproduced in full color. Beginning with Nicholas Hilliard (c. 1557-1619), who was Holbein's "most eminent direct follower" in England, the material ranges through Hogarth and the portrait school as represented by Gainsborough, Reynolds and Romney to the English landscape school of which, in oil, John Crome was the originator and which reached its greatest development in the works of Constable, Turner, Bonington and Cotman.

The pre-Raphaelites, who made "a valiant effort to raise English art from its distressing degeneration" into illustration and sentimentality, are also represented.

### The Wyoming Annual

The Wyoming State Artists Association just closed its annual exhibit at Laramie. Although the group of pictures was not as large as last year, the quality of the work was considered much better than in previous years.

In conjunction with the show, Donald J. Bear, curator of painting at the Denver Art Museum, gave a lecture at the University of Wyoming on "Modern Art." He also selected six paintings from the exhibition for honorable mention: "Red Rocks" by Stanley Hunt, "Still Life" by Dawn Kennedy, "Dahlia's" by Mrs. Emma Lomicka, "Landscape" by Evelyn C. Hill, "Old Asbestos Mine" by Ruth Joy Hopkins and "Still Life" by Edith Clippinger.

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## Moderns in Auction



"Boy in Green," by Moise Kisling.

Fine examples of modern art from the collections of Dr. B. D. Saklatwalla and Frank Crowninshield are on exhibition at the Rains Galleries, New York, previous to their dispersal on the evening of April 6.

Outstanding in this selection are Gauguin's "Landscape in Brittany," a still life by Matisse, and "Bal Tobarin" and "Head of a Woman" by Picasso. Another important item is a composition in gouache, water color and drawing, "Juste," by Rouault, which was shown at the Brummer Gallery several years ago. There are notable examples by Courbet, Utrillo, Marie Laurencin, Derain, Kisling, Modigliani, Vlaminck, Dufy, Goerg, Segonzac and Despiou in the French group.

American artists represented are Arthur B. Davies, with "Composition and Figures" and "Saluting the Dawn"; Maurice Prendergast, Preston Dickinson, Wood Gaylor, Glenn O. Coleman, Walt Kuhn, "Pop" Hart, Samuel Halpert, Umberto Romano, Henry Strater, A. F. Levinson, Paul Burlin, Joseph Stella and George Grosz.

There are six items of sculpture included, of which two are by Maillol, a standing figure "Nude" and a small "Torso Reclining," both in bronze. By Henri Matisse is a figure, "Nu aux Bras Leves." Wilhelm Lehmbruck is represented by an important work, "Head of a Pariser Torso," done in kunststein, a composition stone resembling terra cotta. A typical work by George Kolbe, another modern German sculptor, is a lively figure in bronze, "Capriccio." A wood carving by Moselio, "Mother and Child," completes the catalogue.

### Three Paintings for Museum

Georgia O'Keeffe, whose work has been the subject of much controversy among artists and critics since it was first introduced in 1915, has achieved the august approval of the Metropolitan Museum of Art. Her painting "Black Flower and Blue Iris" was one of the three works purchased by the museum from the recent Municipal Art Exhibition.

The other purchases were "Street Group" by Jerome Myers, and "Beach at High Tide" by a young Boston artist, Molly Luce.

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## In the Realm of Rare Books

### Rare Book Thieves

In an editorial on the wave of theft and forgery which has been current in the last few years in the rare book and manuscript field, *The American Book Collector* places the blame with "those who want to buy something very fine for nothing."

Thieves of rare books, Mr. Heartman said, could not exist "if there were not those who wanted to buy cheap books. . . . Collectors who never part with any large amount without having been given a complete pedigree of any item they purchase, will not have stolen material in their collections. One may rest assured that whoever refuses to tell something about the provenance of an item has something to hide, somewhere down the line, which makes the particular item undesirable."

The forger too could not flourish, the editor continues, for the "forger knows he is a criminal but he also feels that there is a certain class of dealers who are ready to become part of his criminal act if they can be covered up well. . . ."

"Book thieves and forgers are merely a by-product of our social order. The root of the evil lies with those who provide both thief and forger with a comfortable living because of their own insatiable greed for making big profits."

There is an infallible way in which an honest book dealer can safeguard himself, points out the editor: first, by asking the seller for his name and address for entry in "the proverbial big book" of purchases; second, by paying for items by check; third, by verifying the address the seller gives and by stopping payment on the check if it is fictitious.

### Mexican Codices

For its first Historical Congress held last year at Oaxaca, the Mexican Government republished a series of manuscripts, known as the Oaxaca codex. The American Museum of Natural History in New York has acquired the series for its fine collection of Mexican codices both in originals and replicas.

Luis Gonzalez Obregon and Luis G. Ceballos compiled the manuscripts, which are records of the period immediately following the Cortez conquest of Mexico, when Spain bestowed favors upon the daring leader and his men by giving them vast grants of land and peons. A tale of "high pressure" business methods equivalent to the modern "racket" is unfolded in the account of the treatment of the Indians by Martin Cortez, son of the conqueror.

The documents, which are in a peculiar form of picture writing, show that Cortez had become master of tracts of land, which include the present site of Mexico City, the Federal district which surrounds it, all the present State of Morelos and parts of the States of Guerrero, Vera Cruz and Oaxaca. Thirty of the documents deal chiefly with appeals from gougings regarding rents and land tenure lodged against Martin Cortez. Others show cruelties and extortions practiced on the Indians.

The codices customarily consist of long narrow strips of deer-skin or fibre paper, coated with thin stucco and painted on both sides with picture writing in vegetable and mineral dyes. They are usually folded accordion-wise and protected by a cover of board or hide.

### Morris's Centenary

The centenary of the birth of William Morris on March 24 was commemorated in three such widely separated cities as San Marino, (Cal.), New York and London by exhibitions.

At the Huntington Library in San Marino there has been placed on display for the entire month of April a few superb productions of the Kelmscott Press, which Morris founded, including its masterpiece, "The Works of Geoffrey Chaucer," manuscripts and first editions of Morris's works and other rare pamphlets and books illustrating his versatile career.

When Morris left Oxford he was interested in architecture and the decorative details of old churches and manor houses. He travelled abroad and on his return to England worked with an architect for less than a year, whereupon he determined to become a painter. From painting he turned to the decorative arts and fine craftsmanship. In 1861, together with Burne-Jones and Rossetti, he established a place in London for the designing of household decorations. He began a vehement literary campaign for fine design, writing in a most vigorous style. His writing and his many lectures "created a vogue for his ideas that was more influential than large." Beside his propagandistic articles on handcraft, Morris wrote many charming tales in the style of medieval romances, and poems built on epic themes of adventure and high courage, many of which are still quoted today.

For many years Morris occupied his leisure time with hand illumination of manuscript books in the medieval style, and in 1890 he founded the Kelmscott Press at Hammersmith, from which were issued fifty-two limited editions. He produced books which connoisseurs have declared to be in the spirit of medieval craftsmen for their beauty and workmanship.

In addition to the Kelmscott Press books, the Huntington Library is also exhibiting the original manuscript of Morris's translation of Virgil's "Aeneid"; the original edition of "The Oxford and Cambridge Magazine" for 1856, of which Morris was one of the founders; his first volume of poems, "The Defence of Guenevere," published in 1858; an original metal block used by his press in part of a decorative border; and the original manuscript of "Love Is Enough" shown with the Kelmscott edition.

In London at the Victoria and Albert Museum the display consists of Morris's furniture, tapestries, printed fabrics, wall papers, stained glass and books. In New York furnishings designed by him are being shown in the nineteenth century gallery of the Metropolitan Museum of Art.

Walter Rendell Storey in the New York *Times* wrote of Morris: "He led a revolt against the impractical shapes and senseless ornamentation of his time. In his craft work and his lectures and writings he constantly stressed the utilization of construction as part of the design of an article. He also emphasized consideration of the character of materials and the relation of design to the methods of production. . . ."

"Art history will doubtless record, however, that Morris's greatest and most lasting contributions to art were his insistence that furnishings should first of all be beautiful, his emphasis on good materials and workmanship, and his understanding of the close connection between beautiful household surroundings, enjoyable work and the good life."

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## A Review of the Field in Art Education

### Art for Fun

Art study as a pastime—the actual playing with paint, clay or craft material as one of the most delightful forms of recreation—may not be a new thing for the comparatively few who have tried it and found it a happy occupation for their leisure hours, but to the thousands of amateurs who are now joining small groups under the guidance of experienced artists, this hobby is proving a delight never before realized.

The sponsoring of such a form of art activity is the objective of the Foundation for Advancement of Amateur Art. This organization recently held a meeting in Rockefeller Center, New York, to which hundreds of persons interested in various forms of creative art work came. In the spirit of "Art for the Fun of It," they enrolled for work in neighborhood groups. Anyone, they were assured, can learn to draw, or paint, or model, or make a block print and, whoever does it will discover unsuspected joy in these hobbies.

"My fingers have always itched to shape clay." "My little boy keeps asking me to draw him a picture—now I can learn to draw it." "If I can't draw a straight line, can I still try some form of art work?" These are samples of the things said at the meeting by those who confess a secret longing for such work in spite of their shyness about acknowledging it. In planning this opportunity for adult amateurs, the Foundation for the Advancement of Amateur Art went to the dictionary for the definition of the amateur—"one who is attached to or cultivates a par-

ticular pursuit from taste, without pursuing it professionally." Those amateurs who desire to sacrifice the fun may enlist in a more serious art class and cultivate the gray hairs of the professionals.

The Business Men's Art Clubs in many cities and hundreds of small groups of adults in many localities testify to the fascination of amateur art and the recreation it affords after busy hours in office or household. As a means of "killing time with fun," those who have adopted it recommend art work above anything else.

While the movement had its beginning in New York City, its plans call for the foundation of amateur art groups throughout the nation. The response so far points to a new attitude in America toward creative art work and a new appreciation of professional art from a public whose understanding has been quickened by actual participation and performance.

Such amateur work is known to be of value in countless ways—for the salesman who wants to make a rough sketch of his product for a client; for the garden lover who wants to keep a water color record of a rich season of bloom; for the man or woman under a strain of work or worry who needs the healing effects of relaxation; for the parent who would experience the same absorbing joy that the child finds in creative work. All adult amateurs who want to join, and professionals who want to organize groups, are invited to write the headquarters of the foundation at 52 Vanderbilt Avenue, New York City.

### Afraid of Sincerity

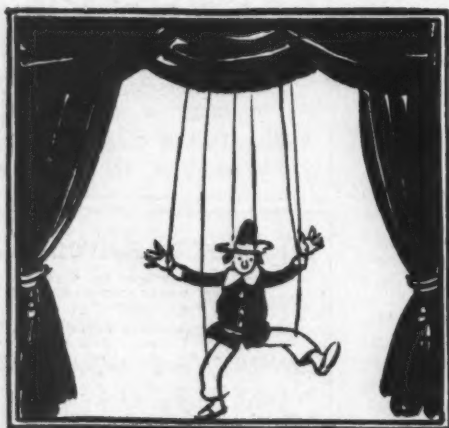
Albert Sterner, whose paintings were on view at the Kleemann-Thorman Galleries during March, was interviewed by Dorothy Dayton of the *New York Sun* on what was wrong with modern art, and art in America.

"The trouble," Mr. Sterner told Miss Dayton, "with American artists, critics and the public generally, is that they are all frightened to death of sincerity. Everyone is afraid to say what he thinks until it has been approved by the proper clique which sets the fashion and fad of the moment."

He deplored the fact that "we in this cynical, age of artificial sophistication, void of the generative capacity, stress the unemotional, consequently the mechanistic and the trivial." Another habit abhorrent to Mr. Sterner is "the tendency on the part of both critics and public to classify everything."

Mr. Sterner said that he had often been accused of being opposed to modern art. This accusation he considers nonsensical. "All great art is simple and timeless," he remarked. "And although it expresses the spirit of the age, the feeling of the times, it also partakes of the universal. My quarrel is not with the so-called modern art, but with the false propaganda which does not recognize this, and unduly lauds trivial performances. . . ."

"The artist must know more than to mix cobalt and yellow greens, and what we need more than artists are great men who become artists. To quote Walt Whitman: 'To have great poetry we must have great audiences.'"



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- The course, which will occupy approximately 100 hours, will embody the making of Marionettes, Modelling of Heads and Hands; Making of Molds; Instruction in Puppeteering, Scene Painting, Stage Lighting, and Stage Construction.
- Also visits to the Italian Puppet Theatre and the Columbia Puppet Museum, also Lectures. A play will be presented on Mr. Sarg's studio stage and a diploma will be issued at the end of the course.
- Mr. Tony Sarg will personally conduct the classes in his New York Work Shops assisted by his able staff.
- This course has the enthusiastic endorsement of the Department of Art Education of New York University and is entered for Salary Increment Purposes by the Board of Education.
- The course is moderately priced. For further particulars apply to

## TONY SARG

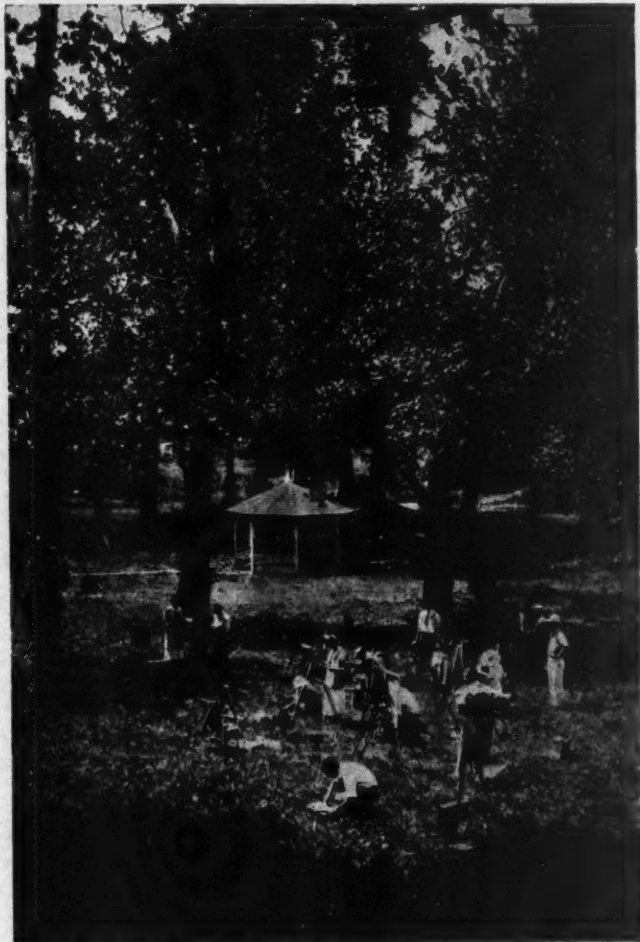
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NEW YORK CITY



## A Review of the Field in Art Education

### Thoughts Turn Now to Sylvan Scenes



Painting in the Grove at Chester Springs.

The annual exodus of art students to the various summer schools scattered throughout the nation will soon begin. Catalogues are being eagerly thumbed through and the advantages of one location are being balanced against those of another as the students seek to make up their minds. With better times in view, the artists who conduct these summer schools and tours are looking forward to a full and successful season, different from that of last year. These summer expeditions, more economical than a like period at a summer resort, and combining the pleasures and recreation of a resort with the worth while activity and cultural atmosphere of an art school, are steadily gaining an increased following.

The above reproduction, showing a sketching class at the Chester Springs, Pa., school of the Pennsylvania Academy of the Fine Arts, is illustrative of the sylvan beauty to be found in so many of these summer art schools.

This school will open its nineteenth summer session on May 14 under a new curator, Joseph T. Fraser, Jr., who is expected to give fresh impetus to this branch of the oldest fine arts school in America. Mr. Fraser holds a degree from the University of Pennsylvania School of Fine Arts and is a registered architect. European travel and architectural work in Philadelphia make up his professional background.

The summer school is located in the beautiful Chester Valley of Pennsylvania, a veritable garden spot with its perfectly kept farms so delightfully mingled with woodland. The 160 acres owned by the Academy afford practically every variety of outdoor subject material.

Combined with all this natural beauty is a splendid faculty composed of well known artists, who are all experienced teachers—Daniel Garber, Joseph T. Pearson, Jr., George Harding, Albert Laessle, Roy C. Nuse, Francis Speight and Mildred Miller.

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Judson Smith, Director, Woodstock, N. Y.

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**A Marionette School**

Fifteen years ago when Tony Sarg, well  
 known artist and illustrator, first intro-  
 duced his wooden-headed puppet actors to  
 New York, the term "marionette" was  
 practically unknown in America. Today how-  
 ever, there are more than thirty travelling  
 marionette companies in the country, and  
 books have been written on marionette con-  
 struction, their history, and many plays have  
 been published for them. Podreca's "Piccoli,"  
 (Italian for marionette) of Rome, made a  
 most successful tour of the country and every-  
 where were received by big audiences and  
 hearty acclaim. Last summer during the  
 Century of Progress Exposition, Marshall  
 Field & Co. put on an exhibition of puppets  
 made by internationally famous puppeteers.  
 America seems to be fast becoming "marion-  
 ette-minded."

Due to the many requests he has received  
 for instruction in the art of making marion-  
 ettes, Tony Sarg has decided to offer a course  
 of training in his New York studio this year  
 during July and August. Students will be  
 initiated into the secrets of puppet-making, the  
 art of manipulating them, as well as all the  
 intricacies of marionette stage craft, ending  
 with an entire production of a marionette  
 play.

Mr. Sarg also conducts a marionette shop  
 where everything connected with these little  
 actors may be purchased, such as heads,  
 hands, controllers and books of plays.

**New Home for School**

New York University has leased the two  
 top floors of 1071 Sixth Avenue for its depar-  
 tments of architecture and allied arts, giving  
 the College of Fine Arts a mid-town center.  
 This will mark another step in the university's  
 courses in the fine arts, founded more than a  
 century ago at Washington Square by Samuel  
 F. B. Morse, inventor of the telegraph and  
 America's first professor of painting.

According to E. Raymond Bossange, dean  
 of the College of Fine Arts, the new quarters  
 were chosen because of their exceptional ad-  
 vantages for men and women engaged in the  
 study of architecture. Alterations, designed by  
 the department of architecture, call for atel-  
 iers, studios, exhibition rooms, lecture rooms,  
 drafting rooms, a library and student lounges.

**An Art Workshop**

A workshop in art, directed by Mary Cecil  
 Allen, is being conducted Tuesday evenings under  
 the auspices of the Muhlenberg Forum,  
 209 West 23rd Street, New York. The course  
 includes drawing and painting from the model,  
 discussion of individual problems and occasional  
 lectures. "The purpose of art is to turn physi-  
 cal nature back into idea," says Miss Allen.

**JULY - AUGUST - 1934**  
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## Design in Industry

The first comprehensive and selective industrial design exposition to be held in the United States will open at the R. C. A. Building, Rockefeller Center, New York, on April 3 and run through the whole month. The exposition, which is sponsored by the National Alliance of Art and Industry has a three-fold purpose: to create in commerce and industry the realization of the importance of design; to demonstrate that beauty and sales value are complementary in our civilization; and to emphasize visually that there is a definite trend toward a national style.

The exhibit will illustrate how the element of design has been changing the output of the factories. The displays will range from a perculator to a perambulator; from china and glass to a stream-line railroad train; from an alarm clock to draperies and furniture; from a refrigerator to an oil-burner. The exhibits will occupy 25,000 feet of the 63rd floor of one of New York's tallest skyscrapers.

The jury selected the outstanding examples of design in every industry for the purpose of acquainting the customer, the manufacturer and the designer with the newest developments in the field of industrial design. The exhibition jury was particularly anxious to exhibit redesigned products in the industrial field where it has been proven that by changing the appearance of a commonly used article in a competitive field an increase in sales resulted. It is one of the purposes of this exhibition to show the economic importance of design in industry. "The element of design affects the sale of billions of dollars of manufactured goods annually," said Donald Deskey, chairman.

Walter D. Teague, whose designs for super-railroad cars have aroused much interest, and who is chairman of the executive committee of the exhibition, says: "Industry had come to realize that competition of the post-war variety must concern itself with more than technical matters and price. Appearance as an index of quality is one of the most potent forces in building sales today. In many cases design is the only competitive factor in fields where technical excellence is an old story and where price cutting would be fatal."

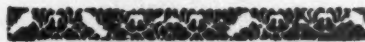
As one prominent man from the Middle West said, "Art is turning from Madonnas to motors."

### Hammargren's School Expands

As an outgrowth of his school of sculpture in Leonia, N. J., Fritz Hammargren, noted Swedish sculptor, is planning to establish classes in sculpture in New York. He will continue the Leonia atelier as a country school.

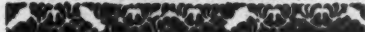
Mr. Hammargren's latest work is a bust of Lincoln for the Leonia High School. He is also represented by a marble torso in the Museum of Art in Philadelphia and several of his works are on exhibition at the Germanic Museum of Harvard University.

The artist comes from a distinguished family of woodcarvers in Sweden, and got his sculptural training in Stockholm, Copenhagen, and in Paris under Bourdelle.



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# Great Calendar of U. S. and Canadian Exhibitions

**DEL MONTE, CAL.**  
**Del Monte Art Gallery**—To Apr. 15: California landscapes, Arthur Hill Gilbert.  
**LAGUNA BEACH, CAL.**  
**Laguna Beach Art Association**—Apr.: New show by members.  
**LOS ANGELES, CAL.**  
**Los Angeles Museum**—To Apr. 15: Italian paintings from the Kress collection. **Los Angeles Public Library**—Apr. 15-May 15: Water colors by Western artists. **Foundation of Western Art**—Apr.: 2nd Annual Desert and Indian painters; Indian crafts exhibit.  
**MILLS COLLEGE, CAL.**  
**Mills College**—To Apr. 19: Painted mural textiles, Edith A. Hamlin; Apr. 1-May 15: Water colors, Belinda Sarah Tebbs.  
**MORRO BAY, CAL.**  
**The Picture Shop**—Permanent: Work of local artist.  
**OAKLAND, CAL.**  
**Oakland Art Gallery**—To Apr. 3: 1934 annual exhibition paintings and sculpture. **California School of Arts & Crafts**—To Apr. 15: Works of faculty members.  
**PALOS VERDES, CAL.**  
**Community Arts Association**—To Apr. 8: Southland sculpture.

**PASADENA, CAL.**  
**Pasadena Art Institute**—To Apr. 19: Pasadena Society of Artists. **Grace Nicholson Art Galleries**—Apr.: Oriental paintings and objects of art. **Fern Burford Gallery**—Apr.: California painters.  
**SAN DIEGO, CAL.**  
**Fine Arts Gallery**—Apr.: Graphic arts, George Vernon Russell; Mexican childrens work; California Water Color Society; paintings, James Chapin. To Apr. 19: 4th Annual international photographic salon. Apr. 25—May: Exhibition of Old Italian paintings from Kress collection.  
**SAN FRANCISCO, CAL.**  
**Adams-Danyah Galleries**—Apr.: California painters. **Gump Galleries**—To Apr. 7: California Society of Etchers. Apr. 9-21: Water colors, Ruth Armer. Apr. 23-May 5: Oils, William Gaw. **Art Center**—To Apr. 7: Oils, John Langley Howard. **Roy Vernon Sowers**—Fine rare books and prints.

**SANTA BARBARA, CAL.**  
**Faulkner Memorial Art Gallery**—Apr. 1-15: Flower paintings; early flower prints.  
**DENVER, COLO.**  
**Denver Art Museum**—Apr.: Museum's collection.  
**NEW HAVEN, CONN.**  
**Free Public Library**—Apr. 14-May 5: 33rd spring exhibit New Haven Paint and Clay Club.  
**WASHINGTON, D. C.**  
**Library of Congress**—Apr.: American Cabinet of Illustrators. **Public Library**—Apr.: Water colors, Elliot O'Hara. **Crococoran Gallery of Art**—To Apr. 8: Crayon drawings, Mathilde M. Leisenring. Apr. 10-22: Drawings and water colors, Eugen Weisz. **Division of Graphic Arts** (Smithsonian Institution)—To Apr. 22: Wood-block prints and etchings. **Howard Simon**.

**National Gallery of Art** (Smithsonian Institution)—Apr.: Gellatly Art collection.  
**HONOLULU, HAWAII**  
**Honolulu Academy of Arts**—Apr. 3-8: Paintings, Sandford Low. Apr. 10-30: Flower studies, Juanita Vitousek.  
**CHICAGO, ILL.**  
**Art Institute of Chicago**—To Apr. 29: International Water Color Show. **Increase Robinson Gallery**—Apr.: Paintings by Chicago artists. **Roullier Art Galleries**—Apr.: Prints of all periods.  
**DECATUR, ILL.**  
**Decatur Institute**—Apr.: Paintings and sculpture. **College Art Assoc.**  
**EVANSVILLE, IND.**  
**Society of Fine Arts and History**—Apr. 1-24: Contemporary Mexican Crafts (A. F. A.).  
**RICHMOND, IND.**  
**Art Association**—Apr. 6-30: 37th Annual exhibit, Indiana painters.  
**DUBUQUE, IA.**  
**Dubuque Art Association**—Apr.: Dubuque Artist's exhibition.  
**IOWA CITY, IA.**  
**University of Iowa**—Apr. 7-21: National Scholastic exhibition (A. F. A.).  
**LAWRENCE, KANS.**  
**University of Kansas**—Apr.: Prints, Prairie Print Makers.  
**LINDSBORG, KANS.**  
**Bethany College**—To Apr. 15: Prairie Water Color exhibit.  
**MONROE, LA.**  
**American Legion House**—Apr. 8-17: 11th Circuit Exhibition So. States Art League.  
**NEW ORLEANS, LA.**  
**Isaac Delgado Museum of Art**—Apr.: 7th Annual exhibition, N. O. Art League.  
**ORONO, ME.**  
**University of Maine**—To Apr. 7: Reproductions in Color (A. F. A.).  
**PORTLAND, ME.**  
**L. D. M. Sweet Memorial Art Museum**—To Apr. 22: 51st Annual exhibition, oils, water colors and pastels.  
**BALTIMORE, MD.**  
**Baltimore Museum of Art**—Apr.: 2nd Annual exhibit by Maryland Painters, sculptors and print makers.  
**HAGERSTOWN, MD.**  
**Washington County Museum of Fine Arts**—Apr. 1-30: Murals by American painters and photographers; reproductions of murals by Diego Rivera. Apr. 1-20: photographs of interiors, Maryland decorators.

**ANDOVER, MASS.**  
**Addison Gallery of American Art**—To Apr. 8: Drawings from Winslow Ames collection. To Apr. 29: Austrian and German Church Art (College Art Assoc.). Apr. 1-30: Etchings and dry-points, Cadwallader Washburn. Apr. 9-28: Drawings by Walt Disney, "The Art of Mickey Mouse."  
**BOSTON, MASS.**  
**Museum of Fine Arts**—Apr.: Museum's collections.  
**CAMBRIDGE, MASS.**  
**Fogg Art Museum**—To Apr. 15: Romantic French drawings of 19th century.  
**BINGHAM CENTER, MASS.**  
**Print Corner**—Apr.: Works of the month in prints.  
**SPRINGFIELD, MASS.**  
**Springfield Art Museum**—Apr.: Braque and Matisse; Roman baroque church facades compiled by Henry Russell Hitchcock, Jr.  
**WORCESTER, MASS.**  
**Worcester Art Museum**—Apr.: Chinese paintings; Oriental rugs.  
**GRAND RAPIDS, MICH.**  
**Grand Rapids Art Gallery**—Apr.: C. W. A. Murals; etchings, Hugh Seaver; Needlework pictures, Georgiana Brown Harbeson.  
**MUSKEGON, MICH.**  
**Hackley Art Gallery**—Apr.: Loan collection of paintings from Muskegon homes.  
**MINNEAPOLIS, MINN.**  
**Minneapolis Institute of Arts**—To Apr. 14: Great etchings of the 17th century.  
**KANSAS CITY, MO.**  
**William Rockhill Nelson Art Gallery**—Apr.: Museum's collections.  
**ST. LOUIS, MO.**  
**City Art Museum**—To Apr. 5: Paintings, George Bingham. Apr. 18-May 21: Paintings by early Impressionists. **St. Louis Artists Guild**—To Apr. 22: Artists Guild annual show of paintings and sculpture. **Y. M. H. A.**—Apr. 12-30: Paintings by New Hat Group. **National Folk Festival**—Apr. 26-May 4: Handicrafts of the Southern Highlands (A. F. A.).  
**SPRINGFIELD, MO.**  
**State Teachers College**—To Apr. 12: Water colors in the modern manner (A. F. A.).  
**GREAT FALLS, MONT.**  
**Glass Art Shop**—Apr.: Works of Charles Russell.  
**OMAHA, NEB.**  
**Joslyn Memorial**—To Apr. 15: Handicrafts of the Southern Highlands (A. F. A.). Apr. 7-30: Conservative vs. Modern art in painting (A. F. A.).  
**MANCHESTER, N. H.**  
**Currier Gallery of Art**—Apr. 1-29: Survey of paintings (A. F. A.); Plant Form in Ornament

(A. F. A.): National Scholastic exhibit (A. F. A.); American Society of Miniature Painters.  
**NEWARK, N. J.**  
**Newark Museum**—Apr.: Modern American oils and water colors; netsuke; arms and armor; design in sculpture. **Kresge Department Store Contemporary Gallery**—Apr. 2-May 25: 3rd Spring exhibition of New Jersey artists and art clubs.  
**W. NEW YORK, N. J.**  
**West New York Public Library**—Apr. 2-16: Spring show of paintings, water colors and sculpture, New Jersey Art Group.  
**SANTA FE, N. M.**  
**Museum of New Mexico**—Apr.: Indian paintings, Ben Turner.  
**ALBANY, N. Y.**  
**Albany Institute of History and Art**—Apr.: Polish Art.  
**BROOKLYN, N. Y.**  
**Brooklyn Museum**—Apr. 6-May 6: Allied Artists. To Apr. 15: Sculpture Moses Dykaar. **Towers Hotel Art Gallery**—To Apr. 20: Paintings, Harry Roseland. **Pratt Institute Art Gallery**—Apr. 3-25: Fifty books and Printing for Commerce.  
**BUFFALO, N. Y.**  
**Albright Art Gallery**—Apr.: "The Making of a Book." **Buffalo Museum of Science**—Apr. 8-30: African Bushmen paintings (A. F. A.).  
**ELMIRA, N. Y.**  
**Arnot Art Gallery**—Apr.: International exhibition Italian and Swiss paintings (College Art Assoc.). **Elmira College**—Apr. 15-20: Modern painters (A. F. A.).  
**NEW YORK, N. Y.**  
**Metropolitan Museum of Art** (Fifth Ave. & 82nd St.)—Apr.: Loan exhibit New York State. **Munich**; recent accessions in Egyptian department; 300 years of landscape prints. **Aekermann & Son** (50 East 57th St.)—Apr.: English sporting prints. **An American Group** (Barbison-Plaza Hotel)—Apr. 2-15: Group exhibit by new members. **Argent Galleries** (42 West 57th St.)—To Apr. 7: Birds, beasts and flowers, members of Nat'l Assoc. Women Painters and Sculptors. Apr. 9-28: Exhibition, newly elected members of Nat'l Assoc. Women Painters and Sculptors. **Belmont Galleries** (576 Madison Ave.)—Apr. Old Masters. **Brammer Gallery** (55 East 57th St.)—To Apr. 15: Sculpture, Pablo Garzallo. **Carnegie Hall Art Gallery** (154 West 57th St.)—To Apr. 13: 2nd Annual exhibition religious paintings and drawings. **C. Bosseron Chambers**. **Ralph M. Chait Gallery** (600 Madison Ave.)—Apr.: Krenn collection wooden and bronze bodhisattvas. **Leonard Clayton Gallery** (108 East 57th St.)—Apr.: Etchings of Childs Bassam. **Eighty Street Galleries** (80 West 8th St.)—To Apr. 17: Paintings and etchings. **Mark Datz**. **Ehrlich Galleries** (36 East 57th St.)—Apr.: Old Masters. **Ferargil Galleries** (63 East 57th St.)—To Apr. 11: Portrait paintings. **Kenneth Green**. **Fashion Group** (Rockefeller Center)—To Apr. 14: "Fashions and Interior Decorations Developed in Man-made Materials." **Gallery of American Indian Art** (850 Lexington Ave.)—Apr.: Indian arts and crafts. **Gallery 144 West 15th St.**—Apr.: Recent paintings by Renee Lahm. **Frans M. Gatterdam** (925 Seventh Ave.)—Apr.: Selected paintings and water colors. **Jean Gause** (4 East 53rd St.)—Apr.: Fashion drawings and commercial illustration. **Grand Central Art Galleries** (15 Vanderbilt Ave.)—Apr. 2-28: Prints and sketches in color. (Fifth Avenue & 51st St.)—Apr. 3-21: Memorial exhibition, Elliot Daingerfeld. **Grand Central Palace** (46th St. & Lexington Ave.)—Apr. 13-May 6: 18th Annual Society of Independent Artists. **Harlow**. **Donald** (667 Fifth Ave.)—To Apr. 15: Fine prints, Albrecht Durer. **Marie Harriman Gallery** (63 East 57th St.)—To Apr. 14: Water colors and drawings, Derain. **Grant Gallery** (9 East 57th St.)—To Apr. 7: "Dealers Choice" in prints. **Jacob Hirsch** (30 West 54th St.)—Apr.: Egyptian, Greek, Roman, medieval and Renaissance works of art. **Kennedy & Co.** (785 Fifth Ave.)—To Apr. 14: Monotypes in color of Pre-war Russia. **Dan Saxe Groesbeck**. To Apr. 30: Water color paintings, Levon West. **Kleemann Thorman Galleries** (38 East 57th St.)—Apr. 2-14: First exhibition of paintings, John Cunning. **M. Knoedler & Co.** (14 East 57th St.)—To Apr. 7: Complete etched portrait work of Anthony Van Dyck. **Macbeth Gallery** (15 East 57th St.)—To Apr. 16: Memorial exhibition, Charles H. Davis. **John Levy Galleries** (1 East 57th St.)—Apr.: Old Masters. **Pierre Matisse Gallery** (51 East 57th St.)—Apr.: Selected French paintings. **Milch Galleries** (108 West 57th St.)—To Apr. 14: Water colors, John Whorf. Apr. 14-May 7: Paintings, Maurice Sterne. **Montross Gallery** (785 Fifth Ave.)—To Apr.

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## Los Makes Bust of French Museum Donor



"Ormond Gerald Smith," by Naum M. Los.

When the new building of the French Institute in the United States, which houses the Museum of French Art, was dedicated in New York early in 1933, a plaque was unveiled in honor of Ormond Gerald Smith, president of the Institute and donor of the structure. Soon after that, on April 17, Mr. Smith died, at the age of 73. The plaque was the work of Naum M. Los, well known New York sculptor, who was the founder and the present head of the Naum M. Los School of Art. Now Mr.

Los has executed for the family of Mr. Smith a life size bronze bust of the philanthropist, which is now being shown in the 109th annual exhibition of the National Academy of Design. It is an impressive work and suggests with force and dignity the important place the subject held in the art world.

On Mr. Smith's chest appears the decoration bestowed on him by the French Government for his friendship and the benefactions he made in the cause of French culture in America.

### League Department

[Continued from page 31]

have an interest in art. No group would be too small for us to address, but we wish to reach as large an audience as possible with each demonstration. Every effort will be made to assist all who are vitally interested in the creative arts. Where it is possible to do so a few works of art will be placed on exhibition in conjunction with the lecture.

One Principal has asked for three demonstrations: Sculpture, painting and etching. He is going to arrange his year's work about these three demonstrations. As he is planning very large assemblies, the various steps will be thrown on a screen as the demonstration proceeds. This can be done where the equipment of the school makes it possible. Smaller groups will need special projection equipment only for lectures using slides.

We are prepared to offer lectures or demonstrations in oil painting, water color painting, watercolor, etching, architecture and American Art. The charge for these talks at a specially low

rate is twenty-five dollars. However, we wish it distinctly understood that no schools or clubs should hesitate to call upon us even if their budgets will not permit payment of the full amount. The New Jersey Chapter guarantees payment for time and traveling expenses of its representatives but as our whole aim is to spread knowledge of American Art we will carry on this work at as low a cost as possible. We urge you to pay this fee when possible.

### TO EACH AND EVERY NEW YORK STATE ARTIST

It is recommended that you write or wire to Senator Buckley, 449 West End Avenue, New York City, a personal request that he, as Chairman of the New York State Senate Committee considering the FEARON 2% SALES-TAX BILL, will work to defeat this bill; or, if the law be enacted, to obtain the just exemption of artists therefrom.

7: Woodcuts, Roger Buck. Merton Galleries (130 West 57th St.)—Apr. 2-18: Paintings, Chaffee. Museum of Modern Art (11 West 53rd St.)—To Apr. 30: Machine Art. New House Galleries (578 Madison Ave.)—To Apr. 9: Paintings of Morocco and Spain, Lillian Genth. New York Academy of Medicine (103rd St. & 5th Ave.)—To Apr. 7: Paintings, sculpture and crafts, N. Y. Physicians Art Club. Public Library (42nd St. & 5th Ave.)—Apr.: Drawings for prints. To Apr. 10: Wood engravings, Henry Wolf. Raymond & Raymond (40 East 49th St.)—To Apr. 13: A Survey of the Development of Graphic Art. Reinhardt Galleries (730 Fifth Ave.)—To Apr. 17: Water colors, Sanford Ross. Rockefeller Center (Forum Galleries)—Apr. 6-May 6: Salons of America. Reha Galleries (683 Fifth Ave.)—To Apr. 7: Posthumous exhibit of paintings, George Luks. Apr. 9-31: Paintings, Franklin Watkins. Schultheis Galleries (142 Fulton St.)—Permanent: American and foreign works of art. Schwartz Galleries (507 Madison Ave.)—To Apr. 7: Memorial exhibit of paintings, George Inness, Jr. Mrs. Cornelius J. Sullivan Gallery (111 East 62nd St.)—To Apr. 18: Flower paintings, Mabel Hooper LaFarge. Jacques Seligmann (3 East 51st St.)—Apr.: Selected sculpture and paintings. E. & A. Silberman (30 East 57th St.)—Apr.: Old Masters and objects of art. Marie Sterner Gallery (9 East 57th St.)—Apr. 2-14: Paintings, B. Cluwer. St. Moritz Hotel (59th St. & 6th Ave.)—Apr. 9-22: Repeat in Art Show. Upstairs Gallery (28 East 56th St.)—Apr.: Lithographs and water colors. Valentine Gallery (89 East 57th St.)—Apr.: Selected modern French paintings. Zborowski Gallery (460 Park Ave.)—Apr.: Selected French paintings.

#### ROCHESTER, N. Y.

Memorial Art Gallery—To Apr. 29: Charles Connick, stained glass designs; historical exhibition centenary incorporation Rochester.

#### SARATOGA SPRINGS, N. Y.

Skidmore College—Apr. 9-21: Paintings, Georgiana Klitgaard (College Art Assoc.).

#### STATEN ISLAND, N. Y.

Staten Island Institute of Arts—Apr.: Oils and water colors, Ely M. Behar.

#### SYRACUSE, N. Y.

Syracuse University—Apr. 3-20: Textiles (A. F. A.). Syracuse Museum—Apr.: Museum's collections.

#### CLEVELAND, O.

Cleveland Museum of Art—To Apr. 11: Work of Arthur B. Davies.

#### CINCINNATI, O.

Cincinnati Museum of Art—Apr.: Sculpture, Hiram Powers; Painting, Joseph Eaton.

#### DAYTON, O.

Dayton Art Institute—To Apr. 30: Whistler's "Mother."

#### OSBERLIN, O.

Oberlin College Art Museum—Apr.: Water colors by Washington artists (College Art Assoc.).

#### TOLEDO, O.

Toledo Art Museum—To Apr. 15: Carnegie International exhibition.

#### PORTLAND, ORE.

Portland Art Association—Apr.: Portraits of Artists by themselves; models of houses by architects.

#### PHILADELPHIA, PA.

Pennsylvania Museum of Art—To Apr. 4: Piranesi (collection, Lessing Rosenwald). To Apr. 18: Bernard Davis collection. To Apr. 30: 100 contemporary American paintings. Apr. 7-May 9: Blake (collection, Lessing Rosenwald). Pennsylvania Academy of Fine Arts—To Apr. 8: Paintings, Hugh H. Breckenridge. Mellon Galleries—Apr.: Contemporary Americans. Plastic Club—To Apr. 18: Annual exhibition by members of oils and sculpture. Print Club—To Apr. 15: 8th Annual exhibit All American Block prints; old color skating prints.

#### PROVIDENCE, R. I.

Faunce House Art Gallery—Apr. 16-May 13: International exhibit of Theatre Art.

#### CHARLESTON, S. C.

Gibbes Art Gallery—To Apr. 7: Paintings, H. E. Schnakenberg. Apr. 9-21: Landscapes and portraits, Charleston artists; paintings, Anne Goldthwaite.

#### COLUMBIA, S. C.

Art Association—Apr. 4-18: Textiles; Near Eastern and Peruvian (A. F. A.).

#### MEMPHIS, TENN.

Brooks Memorial Art Gallery—Apr. 5-30: 14th Annual exhibition Southern States Art League.

#### DALLAS, TEX.

Dallas Museum of Fine Arts—Apr.: Early American paintings; work of Mato Gjuranovic; Kress gifts.

#### BENNINGTON, VT.

Bennington College—To Apr. 8: Modern Photography (A. F. A.).

#### APPLETON, WIS.

Lawrence College—Apr.: Japanese prints.

#### MADISON, WIS.

University of Wisconsin—To Apr. 14: 1st Intercollegiate Photographic Salon. Apr. 14-30: Frank Lloyd Wright's Taliesin Fellowship Students.

#### MILWAUKEE, WIS.

Milwaukee Art Institute—Apr.: Wisconsin Painters and Sculptors; Wisconsin Society of Applied Arts.

#### OSHKOSH, WIS.

Oshkosh Public Museum—Apr.: Museum's collections.

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# THE AMERICAN ARTISTS PROFESSIONAL LEAGUE



## WOMEN'S ACTIVITIES

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## AMERICAN ART AND THE WOMEN OF AMERICA

### THE FINE ARTS FOUNDATION DINNER

There was a large and very enthusiastic attendance of approximately 600 artists, sculptors, architects and laymen at the dinner held to inaugurate the Fine Arts Foundation at the Hotel Roosevelt, March 15. Much credit is due the Dinner Committee—DeWitt Lockman, chairman; George Pearse Ennis and Arthur R. Freedlander. This Foundation, which seeks to stimulate greater and broader appreciation and knowledge of art in America, and of the work of American artists and craftsmen at home and abroad is a concept of Mr. Albert T. Reid, National vice president of the American Artists Professional League. His first public pronouncement of the project was on American Art Day at the Century of Progress in Chicago. Now his plans are approaching consummation.

In the ball room, above the dais, three very fine murals painted for the occasion by J. Scott Williams attracted a great deal of favorable comment. They represented: "Production," the artist and sculptor at work; "Aspiration," horses and rider reaching upwards, the foreground being paints, palettes and brushes; and "Appreciation," the public viewing the finished product. They are colorful and vigorous, and formed a fine background. Walter W. Price made a very efficient toast master and he heartily commended the work of DeWitt Lockman and his committee. Letters were read by Albert T. Reid from Mrs. Ruth Pratt, president of the Fine Arts Foundation, who was unable to be present because of illness. She said that she believes the work of the Foundation will be important in the history of American art. Harry Watrous, president of the National Academy of Design, wrote that America is fast becoming art conscious.

The first speaker of the evening was Royal Bailey Farnum. He said there was a trend of deep significance in the art of the country. Instead of being a last resort, it is now being brought to first place. The time is ripe for the appreciation of American painting and sculpture by the world. He said in part:—If the Fine Arts Foundation makes an impression in the art of the world, it starts from tonight, which is the culmination of two years of quiet preparation. Our government has its Department of Agriculture, its Bureau of Education and many other departments and bureaus. But there has never been any official recognition of art, which has nevertheless progressed mightily during the depression. This Fine Arts Foundation should be patterned after that existing in foreign countries because it is essential to the appreciation of art in this country. It will bring art to a plane of security. The Fine Arts Foundation is to encourage the art group and to bring to the people of the country a true realization of the value of art.

Mayor LaGuardia, who has already done much for the artists of New York in the Municipal Art Exhibition in Rockefeller Center, was enthusiastically received. He declared that the organization of the Foundation was a move on the right track and that he would do everything in his power to have a Department of Fine Arts organized in Washington.

In early years there was not the appreciation of art we have at present. Unfortunately, that was the time when the people had money. Now the situation is different. He advocated the beautiful in art instead of the ugly. "Take the design for a new school, for instance," he said. "Why have it just the replica of every other high school? Isn't it just as easy to have a bit of beauty appropriate to the locality in the construction? I hope to plan something beautiful in the next four years, even if I cannot balance your budget. During the last four years, industry failed and finances have been at a very low ebb; but art has forged forward and has produced better quality than ever before, and has met with greater appreciation. Let us make this country the art centre of the world. In the past and now, great sums are spent for old masters; let us rather work to give our creators of beauty something while they are living."

Harvey Wiley Corbett gave another angle to the question. He said: "I used to assume that an architect was an artist; but he occupies a different position from a painter or sculptor. The architect must first find his purchaser; but the artist, being somewhat of an idealist, paints anything he pleases without regard to where it shall be placed—large landscapes which would not fit anywhere, etc. Art has been suffering from an inferiority complex. We are strongly impressed by anything of a foreign nature, we are now emerging and appreciate what we, ourselves, can produce."

John Erskine gave his view of the situation from the standpoint of an author and musician. Art problems are not confined to the painter and sculptor but should include also literature and music. I am for American art, but I hasten to say—not in a chauvinistic sense. The history of art in the last fifty-five years has been one of migration. This is the only country that offers complete hospitality to the artist. Our young folks go to Europe to get the foreign atmosphere and return to have Americans hear them. Art is universal and we can and should include our own country in our interest in art. "There is a strong movement on hand to exclude all foreign artists, musicians and actors. We are a little mad on the subject, but the Russians are wiser—they try to keep their artists at home. England and France have put up a terrific embargo; so has Italy. But retaliation is childish."

"The world is coming to an end of many disastrous ideas. At the present time many feel the need for a Minister of Fine Arts in our government on a non-political basis. You cannot sell American art abroad. Foreign countries send exhibitions here, but they rarely see any of ours. How much does Russia know about our painting and sculpture?"

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## TOWARDS A TRULY AMERICAN ART

By GERRIT A. BENEKER

At the request of the editor, and in the spirit of the American Artists Professional League, may I here set forth some of my own experiences in which it will be seen that only the mere surface of an idea has been scratched, and with the hope that the idea may grow and therefore open the gates to other artists and develop, in time, a truly American art?

In February, 1919, my dream of a studio in a steel mill came suddenly true, when a steel company in Cleveland put me, an artist, on its executive pay-roll, built me a studio beside the tall chimney of the power house, and gave me carte blanche to paint and to write as I saw fit, proceeding on the basis that if I was not "right" in my ideas, and acceptable to the men in their four plants, the men would soon let me know it. The men took me into their homes, told me more than they would tell anyone else, if for no other reason than that I was a fellow craftsman with them. When the management found this out they put me on the industrial relations advisory board.

And, why not? In 1827 Spain sent to England a diplomat to conclude a peace. Did they send an engineer, a lawyer, a financier? No, they sent an artist—no less than Rubens himself. Therefore, I believe that art and artists may again become the diplomacy and the diplomats to bring about a better understanding and an interpretation of the many problems confronting the world today.

Here in the steel mill I had the right to haul any man off the job on company time, or to set up my easel anywhere within or without the plants, and to paint. As original paintings, this series has been on continuous circuit for the past fourteen years as an educational force. If, however, we are to bring art before masses of people, it must be through the full color reproduction of such paintings. These paintings were first reproduced as covers on the publication which went to some 5,000 men, and to stockholders as well—very necessarily it goes both ways—with my editorial interpretation on the reverse side of the picture. Since then schools, colleges, and public libraries have called for these reproductions, and in Wisconsin one of them is in use in all seventh and eighth grades. Also has come a demand for stereopticon lectures before schools, colleges, Rotary clubs, chambers of commerce, woman's clubs, etc.

Next, the manager of the General Electric Co. put me on his staff as a guest of the company for seven months. But this was a corporation, the kind of an organization of which Edgar Allan Poe said: "It has neither a body to kick nor a soul to damn."

Next, the owner of a chemical plant near Philadelphia tore down an old saloon and built a club house for his men. He asked me to paint several portraits of some of the older men who had helped to build up that business, a recognition of service.

It is just this spirit of service in the other fellow which we need to promote today, for the lack of its appreciation, combined with our selfish desire for speed, size, and quantity, has led up to the crash of our economic system.

All economics is based just as much upon art as it is upon science. Almost everything made by man today had to be designed before it could be made. This is the physical application. Then to create public appreciation of these articles we make pictures of them as in advertising. But, I ask, why in the name of common sense spend all this effort, time, and money in applying art to industry in these two ways so long as there come times repeatedly when men either refuse to make these articles, give 50 percent efficiency if forced to work for a livelihood, or if they are out of employment, as at present, and cannot purchase these articles necessary to life made by their fellow men? We have left out the most important phase of all, the application of art to the spirit which should motivate life, and, that spirit has been to get rather than to give.

Now, supposing that the Cotton Institute, the Steel interests, mining, transportation, communication, should open their gates to us artists and commission us to visualize for all the people the thousands of phases of life contained in them? Some of our best landscape painters would paint the cotton fields, other artists portraits and compositions of humans engaged in the

work. Jump to Vermont—in snow clad hills—that power-house in a valley. The village with its mill—the homes of the people, and portraits of some of the inhabitants—scenes inside the mill and without. Let us not forget the young woman designing textiles. Make selections of 30 to 40 paintings and put on this show at Lord and Taylor's with a display of cotton prints and a lecturer. Then send the show around the country to other department stores. Color slides and color prints for lectures and study in our schools. Aye, exhibit them in the New York and Chicago stock exchanges to show the bulls and bears who it is that create dividends, wages and purchasing power.

So long as schools teach only the technics of art or of engineering, or of finance, or business administration, we shall continue to muddle along in the same old ruts and make them even deeper. Emerson's "Essay on Art" should be the "art bible" of every art student. In his essay, the Sage of Concord said that "Art might raise to a divine use the railroad, the insurance office, the joint-stock company; our law, our primary assemblies, our commerce; the galvanic battery, the electric jar, the prism, and the chemists' retort, in which we seek only an economical use." But, if I quote Emerson to my fellow artists they say, "Emerson! Hell! He did not paint."

May the time come when industrial management will put the artists, the poets, the dramatists, and the biographers and historians on its staffs. Then we shall have American art, the American scene, and, what is more valuable—the artists will learn something besides tricks in paint.

## THE EDUCATIONAL SERVICE OF THE NEW JERSEY STATE CHAPTER

Mr. Harry Lewis Raul reports that the response throughout New Jersey has exceeded all anticipations. A considerable demonstration-lecture staff has been built up, the lecturers getting not less than \$10 and expenses at special service rates. Recent lectures attracted large audiences—at Clifton, over 1,200; at the Montclair Art Museum, 350.

For the emulation by other regional chapters we print the prospectus of the Educational Service sent out by the New Jersey State Chapter:

AN EDUCATIONAL COMMITTEE has been formed by the NEW JERSEY STATE CHAPTER OF THE AMERICAN ARTISTS PROFESSIONAL LEAGUE whose duties are to provide lectures and demonstrations on art before schools, colleges, clubs, and the public in general. Our purpose is to spread the understanding and appreciation of American Art.

Much is taught of ancient and foreign art while little is known of our own great artists. It is not generally known that America has produced leaders in all branches of art and that America is fast assuming the leading role in the art world.

Work of the kind we are prepared to do has been successfully carried on by a few individuals. The results have been so gratifying, and so much interest has been evinced in the schools where the students have had opportunity to see works of art produced before them, that it has been decided to organize these individual efforts to make possible greater results over a wider field.

The representatives of the League will be artists who are well known in their respective lines of endeavor. Before the date of each demonstration a few facts concerning the particular art to be shown will be supplied as a basis for creating advance interest. In the case of schools it will be left to the discretion of the Principal as to which grade will be most susceptible to the reception of the ideas and ideals we hope to inculcate in the minds of the students.

Our whole aim is to impress upon the minds of our hearers the fact that art did not die with the ancients, and that our own country is producing a great and vital art. We wish to show that art is a living constructive force in America today. We wish to bring to the surface the knowledge that America is naturally an art loving country. Therefore it is our desire to give these demonstrations and lectures as wide scope as possible and not only before small groups known to

[Continued back on page 27]



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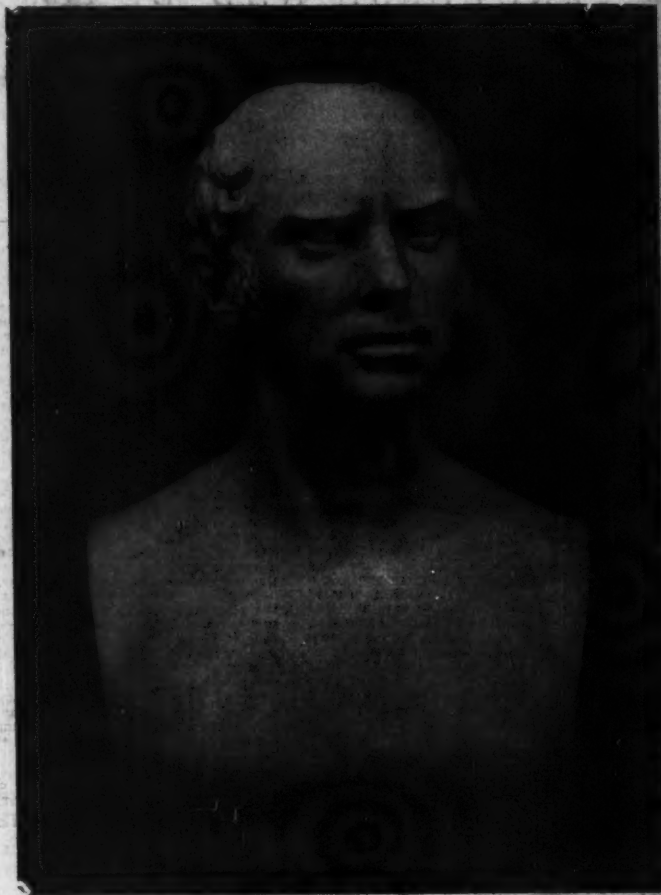
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THE ART DIGEST presents without bias the news and opinion of the art world.

## Cincinnati Shows Sculpture by Its Early Idol, Hiram Powers



"The Greek Slave," by Hiram Powers. Lent by the National Museum of Art, Washington.



"Nicholas Longworth," by Hiram Powers. Lent to Cincinnati Art Museum by Mrs. Nicholas Longworth.

True artists express the taste of their times. Such artists were Hiram Powers, whose "The Greek Slave" is the quintessence of the early Victorian era in America, and Joseph Oriel Eaton, known best for his expressions of innocent and sweet childhood. Famous in their time, they have long since passed into popular eclipse, as will so many of 1934's headliners, in good time. Changing styles in art always have their victims. Now, Powers and Eaton are being brought from the limbo of forgotten men by the Cincinnati Art Museum where a joint exhibition of their sculpture and painting is being held until April 8.

Many works by Powers and Eaton are to be found in Cincinnati due to the fact that both spent their early years in that city and made friends who remained loyal even after the sculptor went to Florence and the painter removed to New York. Consequently, the exhibition was gathered largely from private Cincinnati collectors, including loans from the Taft, the Longworth and other prominent families.

Hiram Powers was born in Woodstock, Vermont, in 1805 and migrated with his family at an early age to Cincinnati. While a young man he made wax models for the Western Museum, an institution emulating the famous Madame Tussaud's Wax Works in London. In 1835 Powers was sent by friends to Washington and modeled the heads of General Jackson, Daniel Webster, John C. Calhoun and Chief Justice Marshall. In 1837, through the generosity of Nicholas Longworth and William Pres-

ton, he was able to go to Florence where he remained until his death in 1873. The Powers villa in Florence was the center of a social circle which included the Brownings, Longfellow, Edward Everett and Nathaniel Hawthorne.

"Power's portrait busts are smoothly but strongly modeled," writes Walter H. Siple, director of the Cincinnati Museum. "In spite of their restraint and dignity, however, they convey a feeling of truthful portraiture. His figure pieces, such as 'Eve,' 'California' and 'The Greek Slave,' show the influence of the neoclassic ideals which dominated Europe in the early decades of the nineteenth century. He must have known the work of Canova and

Thorwaldsen, for, like them, he produced a passive, idealized beauty reminiscent of the classical style."

Eaton, points out Mr. Siple, also followed the fashion of the times and painted his pictures in the neoclassic style.

The Nicholas Longworth who was Powers' friend was the founder of the family in Cincinnati, and to him was due the early development of American wine making. He catered to the early German immigrants. Writing in 1845 to the editor of Downing's "Fruits and Fruit Trees of America" he said: "I have now fourteen vineyards . . . containing about 70 acres. The wine meets a ready sale with our German population."

### Metropolitan Museum

Within these walls the years have ceased to pass.

Where there is genius is there ever death?  
Here, Rembrandt studying his looking glass;  
And there, an aged woman, given breath,  
Cutting her nails. I wonder, did she sneer  
When he suggested that the commonplace  
Could be immortalized? We almost hear

The laughter of a rollicking embrace  
For Hals is living. Here his daring brush  
Portrays his reckless personality—  
A saucy jest is answered with a blush.  
This is a place where death has ceased to be.  
Imprison genius in a marble tomb?  
Great spirits live and breathe within this  
room!

—Gertrude Ryder Brunnett.

### In Memory of Gellatly!

The Gellatly art collection, now at the Smithsonian Institution, is again a bone of contention. Mrs. Charlyne Whitely Gellatly, former actress and widow of the collector, is making an appeal to Chief Justice Hughes of the Supreme Court, and may even carry it to Congress, for the return of the collection to the estate.

John Gellatly, aged eccentric, who died on Nov. 8, 1931, spent his life and his fortune collecting rare objects of art, and then married. In 1929 he gave his collection, then valued at \$5,000,000, to the Smithsonian Institution. In his will he designated certain conditions for its housing and maintenance, which conditions, his widow claims, "have been violated by the museum."



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